

**LEARNERS' SCHEMA IN CONSTRUCTING MEANING
FOR FIGURATIVE EXPRESSIONS USED
IN THE SHORT STORY, "QWERTYUIOP"**

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**FACULTY OF LANGUAGES AND LINGUISTICS
UNIVERSITY OF MALAYA
KUALA LUMPUR**

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**FACULTY OF LANGUAGES AND LINGUISTICS
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Short Story, "QWERTYUIOP"**

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ABSTRACT

A schema or schemata is a generalized system of knowledge for understanding concepts and its relationships with another, events, information and so on. Psychologists massively used the concept of schema theory in order to study the key importance of comprehension process. Rumelhart and Norman (1983) believe that schema can represent more information from a single sentence. Relatively, this study explores the use of background knowledge among L2 learners in constructing meaning of figurative expressions such as metaphor, personification and simile found from the short story 'QWERTYUIOP'. The three types of schema being identified are the linguistics, content and formal schema. A group of average L2 learners from the same class were the study's participants. They constructed meaning for 5 metaphors, similes and personifications through open-ended worksheets. They managed to construct meaning for the figurative expressions based on the three types of schema. There were also some similar traits in the way they constructed meaning based on each schema type. Factors such as background knowledge of the short story, the content knowledge, text reading, the text itself and participants' understanding were some of the influential factors that enabled meaning construction. All three types of schema are interrelated and shape the participants' comprehension to construct meaning.

Keywords: Schema, Schema Theory, meaning, figurative expressions.

ABSTRAK

Skema atau skemata ialah suatu sistem pengetahuan umum untuk memahami konsep dan perhubungannya dengan konsep yang lain, perkara dan maklumat. Ahli psikologi selalu menggunakan konsep teori skema untuk mengkaji kunci utama dalam proses kefahaman. Rumelhart dan Norman (1983) mendapati bahawa skema boleh mewakili banyak maklumat daripada satu bentuk ayat. Sehubungan dengan itu, kajian ini mengkaji kegunaan pengetahuan sedia ada oleh para pelajar Bahasa Inggeris sebagai bahasa kedua dalam membina maksud ungkapan-ungkapan kiasan seperti metafora, personifikasi dan perumpamaan yang terkandung dalam cerpen 'QWERTYUIOP'. Tiga jenis skema dikenali iaitu skema linguistik, isi kandungan dan formal yang membentuk kefahaman dalam kalangan para pelajar untuk membina maksud. Sekumpulan pelajar daripada aras sederhana dari kelas yang sama merupakan kumpulan kajian. Mereka membina maksud untuk 5 metafora, perumpamaan serta personifikasi melalui kertas-kertas soalan berupa subjektif. Mereka dapat membina maksud ungkapan-ungkapan kiasan berdasarkan ketiga-tiga jenis skema. Terdapat juga beberapa ciri-ciri persamaan dalam cara mereka membina maksud tersebut berdasarkan ketiga-tiga jenis skema. Faktor-faktor seperti pengetahuan sedia ada tentang cerpen, pengetahuan isi cerita, pembacaan teks, teks itu sendiri serta pemahaman menyebabkan pembinaan maksud berlaku. Ketiga-tiga bentuk skema adalah saling berkaitan dan membentuk kefahaman para pelajar dalam membina maksud.

Katakunci: Skema, Teori Skema, maksud, ungkapan-ungkapan kiasan.

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CHAPTER 1

INTRODUCTION

1.0 Introduction

In learning language, learners must be exposed to literature components. Themes, moral values, characters, plot and figurative expressions are among the said components. Langer (1997, p.607) stated that literature allows students to question, interpret, connect and explore by reflecting on their lives, learning and language itself (Khatib, Rezaei & Derakhshan, 2011, p.203). By this, it means that students learn by constructing ideas over literary materials and relate it with personal experience. Today, the Malaysian Education Ministry incorporates literature components in the curriculum because it is vital for language learning in the country (Kaur, 2010). In the local secondary schools, the students learn L2 from various poems, short stories, novels and even drama in the new curriculum. Gohsn, (2002) and Van (2009) believe that literary texts also motivate the learners due to their authenticity and meaningful context for L2 learning (Khatib et.al, 2011, p.202).

Lu (2008, p.69) claims that researchers advocated the use of literary language to promote the skills of L2 (Heath, 1993; Parkinson & Reid-Thomas, 2000; Rycik, 1990; Stewart & Santiago, 2006; Wessels, 1991). Thus, the exposure of literature components like figurative expressions can promote learning because the students become familiar with

many features of the written language (Hismanoglu, 2005, p.55) especially in constructing the meaning of figurative expressions through short story, poetry, novel and plays.

In reading literary prose for instance, cognitivists see the learning approach in reading fiction as mind attribution and mind reading (Golskowska, 2011 p.104). Palmer (2010, p.177) said that readers are cognitivists because they see the characters functioning in the novel and new knowledge input can be gained from studying poetry or novel. For example, meaning constructions of figurative expressions can impart more meaningful language input. Here, the readers consider and construct meaning through metaphorical phrase (Gill, 1995 p.24). Such use of figurative language also promotes meaning construction pertaining to literary facts and ideas (Carrol, 2004, p.136).

Additionally, learners also use language to communicate ideas (Taylor & Taylor, 1990, p.3) through meaning interpretations. In learning metaphors for instance, it is essential to highlight their semantic creativity (Paivio, 1980, p.150). To understand something, learners must have higher comprehension level, inference and decision making skill (Collins, 1993). These criteria are important in constructing meaning of figurative expressions in literature.

This study focuses on how learners construct meaning of figurative expressions namely similes, metaphors, and personifications found from the Form 4 short story, 'QWERTYUIOP' written by Vivien Alcock. The schema theory developed by educational psychologist, Richard C. Anderson is used as the theoretical framework which focuses on the use of background knowledge and idea representations among learners in the

construction of meaning. Under this theory, the meaning constructions are divided into the linguistics, content and formal schema types.

1.1 Background of study

In learning the language, ESL learners must use their schema or background knowledge. They should use their schema starts from identifying words in a sentence. Then, they must be able to interpret meaning based on what they read. In this study, the ESL learners should be able to use their existing background knowledge or schema to interpret meaning of figurative expressions found inside the short story, “QWERTYUIOP” by Vivien Alcock. This short story is full with figurative expressions that could challenge the ESL learners’ ability to interpret meaning. When they start to interpret meaning of the figurative expressions, it is expected that they are using their background knowledge or schemata which are the language (linguistics), content and formal in order to construct meaningful interpretations. Their ideas might not be produced appropriately if they do not use their schema. This is because, language learning is expected to occur when an ESL learner uses his schema to construct meaning for any figurative expression that they come across while reading the prose. Since in learning the language, it is basically about constructing meaning of what is read and written. Moreover, with the help of their language, content and formal schema, meaning construction of any figurative expressions found inside the short story will be feasible too.

Exemplary studies in the past focused on the activation of schema related to reading and comprehension process. Attention towards how the learners use L2 to produce meaning is somehow not discussed thoroughly. Ming Chou (2011) studied that schema and

vocabulary knowledge can merge to improve comprehension among a group of EFL learners. Mohammadi and Abidin (2010) focused more on the insightful information on what tests really measure and raised issues of construct validity for any reading comprehension tests (Mohammadi & Abidin, 2010, p.6). Warsnak (2006) found that students with learning disability possess a different kind of schemata (compared to those perceived as normal) and increased their text comprehension on an average level.

Chacko (2007) found that learners perceived instructional and language-based determinants are the most suitable approaches in learning literature but less result is seen from the meaning construction. This is also evident in the study conducted by Van (2009) who proposed that the important point of learning literature where it is conceived of a self-contained whole, independent of the author's intention, the reader's response and the historical background of the text (Liu, 2009, p.4). It was also believed that the reader-response approach theory (proposed by Louise M. Rosenblatt) is also tied with the schema theory of language processing. Eventhough these studies focus on the use of literature in L2 learning, they do not specifically focus on the use of schema or background knowledge in constructing meaning for figurative expressions.

When learners need to construct meaning, they should activate the necessary schema for producing the response (Ajideh, 2006) especially in constructing meanings of the figurative expressions. Schema represents their ability in processing meaning for the figurative language. Ajideh (2006) stated that L2 learners must make reasoning from their schematic knowledge to interpret meaning based on text.

1.2 Statements of problem

Learning literary language is always a challenge for L2 learners in Malaysia, especially in sub-urban school settings like in Tawau Sabah. Van (2009) suggested one of the payoffs by incorporating literature in the classroom is that learners will be facilitated actively through literary language learning. The reading activity in literature signals more critical thinking skill (Bagherkazemi & Alemi, 2010, p.3) because students are targeted to understand the literary text that is incorporated with meaningful figurative expressions. Moreover, meaning is important because when learners comprehend beyond the lines, language learning is expected to occur.

In Malaysia, L2 learners in Form 4 study figurative expressions within the prose and poetry in literature. Reading prose and poetry requires them to be attentive and imaginative because they are written in a foreign language (Golkowska, 2011, p.103) and learners tend to understand the literary text using their own schema. Therefore the meaning of figurative expressions should be more established based on learners' own schematic knowledge.

However, it is observed that Form 4 learners are not exposed with the use of background knowledge in constructing meaning in the figurative expressions such as personification, metaphor and simile since the language used is always complex in structure, style and meaning. They also receive less exposure with the meaning of figurative expressions in literary prose that distinguish the genre of literature texts and usually learn the expressions without the use of schema. Therefore, L2 learners need to use the background knowledge to support their ability to construct meaning of these figurative expressions. Most of the time, teachers will provide the correct meaning for such figurative

expressions without really supporting it with the learners' own background knowledge. The meaning construction is always teacher-centered too. Without background knowledge or schema, learners might be unable to understand literary texts but constructing meaning of its figurative expressions within the text might be difficult. Thus, the students' prior knowledge is crucial. Constructing meaning in L2 is compulsory among Malaysian students. Studying the way they construct meaning for the figurative expressions found from the Form 4 English short story like 'QWERTYUIOP' can explore the use of learner's own schema.

1.3 Purpose statement

The purpose of this study is to examine the construction of meaning for the figurative expressions used in the short story, 'QWERTYUIOP' written by Vivien Alcock by a group of Form 4 students from SMK Pasir Putih, Tawau, Sabah. Only selected figurative expressions found from the short story are used. Five (5) examples of metaphor, personification, and simile are adapted from the short story. It explores the use of schema specifically in constructing meaning of figurative expressions based on language (or linguistic), content and formal schema type. The process of constructing meaning for the figurative expressions based on learners' schema is also a form of L2 learning. Figurative expressions have a complex underlying meaning and the study investigates how learners use their background knowledge in constructing meaning.

1.4 Research objectives

This study aims:

- 1.4.1 To find out the meaning constructed for the figurative expressions from the short story 'QWERTYUIOP' based on language, content and formal schema type by a group of ESL learners,
- 1.4.2 To analyze the way the ESL learners construct meanings for the figurative expressions from the short story based on each schema type, and
- 1.4.3 To determine the factors that influence the learners' schema in constructing meaning for the figurative expressions of simile, metaphor and personification.

1.5 Research questions

This study would like to answer the following questions:

- 1.5.1 What are the meanings constructed by the ESL learners for the figurative expressions found from the short story of 'QWERTYUIOP' based on the language, content and formal schema type?
- 1.5.2 How do the ESL learners construct meanings of the figurative expressions based on each type of schema?

1.5.3 What are the factors that influence the learners' schema in constructing meaning?

1.6 Significance of study

This study provides an analysis of meaning construction among Form 4 students in SMK Pasir Putih Tawau Sabah. The analysis will be a research reference for the English teachers to understand more about meaning construction made by L2 learners.

The study also promotes the aesthetic use of English language among secondary school students as suggested by the Malaysian Secondary English Language Curriculum. Here, the aesthetic use of language is evident from the objective of the study where figurative expressions are analyzed meaningfully.

The findings of the study provide an insight from the way L2 learners use their schema or background knowledge in learning figurative expressions through constructing meaning. Therefore, a clearer meaning constructions based from the learners' own schema can be seen.

Furthermore, the result of this study may encourage the importance of meaningful interpretation and making inference skill as learning strategies in the Malaysian English language and literature curriculum. Therefore, these two skills can be highlighted in terms of their contributions in meaning construction for the figurative expressions found from the short story.

1.7 Scope and limitations

This research focuses on the construction of meaning in L2. The analysis is aimed at the way L2 learners construct their own meaning for figurative expressions. Focus will be given on the use of schema in constructing meaning. The schema theory by R.C Anderson serves as the theoretical framework of the study. Moreover, the three types of schema which are language (or linguistics), content and formal become the base for the learners' meaning constructions. A prose is used because it can involve continuous reading style and contextual clues compared to a poem text. The literary texts (or excerpts) used are from the short story 'QWERTYUIOP' by Vivien Alcock. There are only two short stories available studied by the Form 4 Malaysian students which are The 'Fruitcake Special' by Frank Bernan and 'QWERTYUIOP' by Vivien Alcock. In 'Fruitcake Special', the quantity of figurative expressions found within the text is not sufficient for the study compared to the figurative expressions found in 'QWERTYUIOP' short story. This short story also contains an appealing storyline for the learners and the author uses more figurative language forms that are suitable for the study. Thus, the 'QWERTYUIOP' is chosen.

This study focuses on the following literary devices: metaphor, personification and simile only because these three figurative forms are extensively used inside the story. Purposely, only 5 expressions of metaphors, similes and personifications are taken from the particular short story. Other forms of literary devices like imagery and hyperbole are not tackled because the author did not make use of these expressions in frequency suitable for the study. As for the participants, purposely only one group of participants which is from a Science Stream class of Form 4 in SMK Pasir Putih Tawau, Sabah is involved.

From previous studies on schema, there are no specific questions designed to elicit learners' interpretation in written form. Given this, an open-ended questionnaire is designed based on the three types of schema categories namely, linguistic, content and formal schema. The questions are designed by considering the requirement of each schema type. Under language schema, knowledge on word (or phrase) definition and sentence writing in L2 are focused. Under content schema, meaning interpretations based on learners' possessed background knowledge and based on story content are focused. Under formal schema, inferences made from each text and functions of the figurative expressions within the text are focused.

1.8 Definitions of terms

For this study, the following terminologies are used with their definitions.

1.8.1 Construction:

'Construction' in this study means the way words and sentences are put together to build an understanding of a particular meaning. It is "the way in which the words in a sentence or phrase are arranged" (Cambridge Advanced Learner's Dictionary, definition no.4, 2008, p.299).

1.8.2 Schema:

‘Schema’ in this study means a pattern of conceptual knowledge that is structured by one’s own understanding. It is seen as a diagram, plan, scheme or a conceptual framework. It is a diagrammatic presentation or a mental codification of experience that includes a particular organized way of perceiving cognitively and responding to a complex situation or set of stimuli. Gilakjani & Ahmadi (2011, p.142) defined schema as background knowledge or prior knowledge.

1.8.3 Background knowledge:

‘Knowledge’ is defined as an “understanding of or information about a subject which a person gets by experience or study, and which is either in a person’s mind or known by people generally” (Cambridge Advanced learner’s Dictionary, definition no.1, 2008, p.796-797). In this research, the term ‘background knowledge’ is suitably defined as prior knowledge or existing ideas or schema that a learner possesses based on previous events, learning, as well as living experiences.

1.8.4 Figurative expressions:

‘Figurative expressions’ is defined as a form of expressive phrase that shows creative language use with meaning towards literature significance. In this study, the figurative expressions are in the forms of metaphors, similes and personifications.

CHAPTER 2

LITERATURE REVIEW

2.0 Introduction

In this chapter, some selected studies done by researchers in the area of schema theory for language learning and literature are elaborated on. Some discussions over various opinions and perspectives from scholarly articles relating to this study of meaning construction are also added. The review is aimed to scaffold the present study with insights that are theoretical in value and grounded in argument. This section commences with some reviews on past studies that could provide useful insights on how schema can correlate with the learning of English language among ESL learners. Then, the review continues with the importance of language learning in literature that moves on to reviewing each figurative expression targeted in this study. After that, meaning in figurative context is focused with alternative theories that always being used to analyze meaning before talking on Schema Theory and its categories. Here, the use of schema in meaning construction will be focused. This literature review ends with a brief information on the short story, “QWERTYUIOP” that is used in this study.

2.1 Review of some relevant studies

Many exemplary studies have been carried out in the past ten years regarding the importance of schema in the reading process. Most of the studies are conducted in the ESL/EFL environment taking into consideration the L2 significance in learning. Here, even though the aims do not focus towards meaning construction per se, the perspectives on schema theory, background knowledge and reading skill are sufficient to set some review grounds for the present study. At most times, the studies are about the use of schema theory in reading comprehension or the learning of literature in ESL environment. The studies are always on the macro level of understanding schema activation in reading without any specific focus of L2 learning through meaning construction.

2.1.1 Reviews on schema activation studies

In 2010, Liu, Zhu and Nian studied schema theory application among college readers while reading in English. They studied that schema can assist the learners to understand things, experiences and the language itself. They believed that schema can help learners both in written and spoken form of language (Liu et. al, 2010, p.61). Based on the study conducted by Mohammadi and Abidin (2011), they proposed the significant role of schemata in aiding the learners in better reading comprehension. In their discussion, learners used their schema not just while reading but also during the process of taking comprehension tests where the learners used their schema to determine which strategy to take in completing a comprehension test.

The mention of schema theory and comprehension can also be found in another study by Li, Wu and Wang (2007) where they discussed the three types of schema in reading comprehension. They are the linguistic, formal and content schema. They stated that linguistic schema is important for learners at elementary level since language knowledge is essential at this stage (Li et. al, 2007, p.21). It is also believed that different reading materials can pose for different characteristics of reading requirement as suggested by formal schema (Li et. al, 2007, p.21). Another type of schema is the content schema which is related to the background knowledge of learners. When learners read a text, they activate some sort of schema in mind and predict the text based on his or her schematic knowledge (Gilakjani and Ahmadi, 2011, p.145).

In their study, Gilakjani and and Ahmadi proposed that learners not only can understand a text based on language schema but also their own general schema or background ideas that are activated during the reading process (Gilakjani and Ahmadi, 2011, p.147). Their study on reading comprehension and schema theory clearly adds up to the importance of schema while reading because regardless of the reader's knowledge of language structure, they cannot read better without any form of knowledge of the subject matter (content schema) of the text itself (Gilakjani and Ahmadi, 2011, p.147).

2.1.2 Reviews on literature learning in ESL studies

Based on the scope of literature, many studies focus on the teaching implications instead of analyzing the way learners use the language to learn literary facts or constructing meaning. For example, Marzilah and Sharifah (2010) found that students prefer a language-based

approach in the teaching and learning of literature (2010, p.1). A few of the points discussed were that the students managed to comprehend the literary content easily, encouraging learner's own opinion and also making them aware of the cultural background in learning. Their report only signifies the methodology value of language-based approach in the teaching and learning of literature with no arguments on student's background knowledge in detail. Aside from that, students' and teachers' view over the use of literary texts in classroom for literature show a positive implication for learning as it improves the four language skills (Tasneen, 2010, p.14).

From the discussion, it is believed that reading comprehension and discussion-based activities are necessary to learn the language (Tasneen, 2010, p.13). Moreover, Tasneen's discussion about some criteria of material selection in the learning of literature itself such as the literary text must be in light of the students' cultural background, linguistics proficiency and literacy background (Tasneen, 2010). Such criteria somehow are related with the schema preparation of the learners in reading but the study did not discuss the use of the learner's background knowledge in constructing meaning clearly.

Nevertheless, in a broader sense, literature is seen as 'a promising tool' for language learning attempt as it brings a lot of merits to the ESL environment. It can provide authentic language materials that can be seen through drama and novel, providing motivation for reading enjoyable texts and a medium for critical thinking (Khatib, Rezaei and Derakhshan, p.203). In a nutshell, it provides a platform for L2 learning with good advantages for the learners.

Golkowska (2011) stated that critical thinking skills and intercultural competence are two implications when using literary texts in ESL. Taking the approaches such as mind attribution, seeing reading as a ‘chess game’ and shared thinking strategy from cognitive literary studies, students can bridge the gap of the writer-reader relationship (Golkowska, 2010, p.107). Such study sees the point of building the learner’s critical thinking interest in fiction. Here, when it comes to critical thinking skill, the learner’s schema of both the text’s language and its fictional content must be addressed clearly to understand more of schema relevance in learning the meaning of fiction. It is believed that in learning literature, extensive reading of fiction is both enriching and empowering (Golkowska, 2011, p.103) but without the use of schema from the learners, such reading implications might be impossible. The study also emphasized on the cognitive ability of the learners or analytical thinking skill, however the relevance of the readers’ background knowledge should be highlighted.

2.1.3 Reviews on figurative language studies

In a more in-depth study on figurative language in L2, it is found that meanings of words are arbitrarily stipulated in memory (Vega-Moreno, 2011, p.304). In her study, Vega-Moreno stated that when speakers intend to use idioms to express a certain meaning, it is pragmatically reconstructed by the relevance theory. Based on Sperber and Wilson’s pragmatic approach, both the ‘Communicative Principle of Relevance’ and ‘Optimal Relevance’ work together for the speaker to find optimal utterance in decoding idiomatic phrases. Although the study focused on conversation, the use of figurative language form, which is idiom, gives some understanding on the use of literary language in delivering

meaning. Vega-Moreno added that our minds are very flexible, and are able to construct more concepts than our languages can encode (2011, p.310). Here, it is assumed that when the speaker and hearer use idioms to express meaning, the mind actually can have unlimited image of schema as a familiar word may express its concept by its use in various ways (Vega-Moreno, 2011, p.310). Since our mind also possesses an inferential mechanism to construct the concept (or meaning) (Sperber and Wilson, 1998), it must use the schema to infer meaningful interpretation and this is where the L2 user can use their existing knowledge to decode

.

Vega-Moreno's study might not have been directly influenced by the schema theory or background knowledge of the hearer or speaker but its focus on idiom process by the speaker and listener can signal the use of figurative expression even in pragmatic. She also stated that when hearers decode utterance with idioms, it triggers the communicative principle and relevant meaning that is compatible for the hearer to understand (Vega-Moreno, 2011, p.312). Therefore, decoding process might use the background ideas of the hearer to construct meaningful idiom interpretation.

Also, when processing figurative language, the salient meanings (eg. conventional, familiar, and enhanced by prior context) are processed first (Giora, 1997, p.183). A study that focused on the salient or conventional meaning of figurative expressions had been done that also revised the Graded Salience Hypothesis. Giora (1997) revised the hypothesis as followed:

1. Salient (eg. Conventional meaning) interpretation has unconditional priority over less

salient (eg. New meaning) interpretation.

2. Novel (new) interpretation involves a sequence of process whereby the salient meaning is processed first, then rejected as intended meaning and being reinterpreted.

3. Novel (new) interpretation is more difficult to define and needs more contextual support.

In the study, the use of schema theory or background knowledge was not obvious but the process of deriving salient meaning of figurative form of language is an example of cognitive approach in using the L2 user's schema to process and select the relevant meaning. It stated that the length of paragraph can affect the interpretation of proverbs and it is easier to define the meaning of such figurative language within a long paragraph (Kemper, 1981) (Giora, 1997, p.187). This might be similar to the concept of content schema principle. Any interpretation involving figurative expression will always use the learner's schema as it also assists in deriving meaning.

Based on the Graded Salience Hypothesis, context (in the paragraph) could give rendition of both figurative and literal expressions equally salient or predictable (Giora, 1997, p.187). Comprehension over the expressions can occur easily when the context exists, thus salient meanings of an expression can be processed. Meaning of either figurative or literal expressions are salient because of prior knowledge, experience and encounter that a learner might have with the word or phrase in similar and typical contexts (Kecskes, 2006, p.3). In addition, the saliency of a word meaning is based on the learner's prior knowledge and also experience. It is reported to be dynamic and can easily change depending on

contextual use. Thus, the learner's schema should be relevant where salient meaning is the focus.

Another important study regarding figurative language use and significance in communication is by Fussell and Moss (1998). Based on their reviews of past studies in this area, they believed that figurative language expression such as metaphor does play a role in communicating emotion (Fussell and Moss, 1998, p.9). The study showed a good example of literary language use where human communication is said to be influenced by figurative language especially in expressing emotional state and experience. Issues like role of conversational interaction using figurative language, and use of cross-individual consistency in using the figurative form to show experience and message comprehension between speakers were highlighted (Fussell and Moss, 1998). Different emotions can be seen physically by the use of figurative language as participants described the characters' emotional expressions from movie clips. Later, their messages were transcribed. The number of figurative adjectives and phrases that described emotions was coded.

The fact that their study managed to prove the role of figurative language in describing emotional state is very interesting. Fussell and Moss (1998) found that speakers often use figurative expressions to add clarification to their literal speech. In their study, participants described their current emotion based on one's prior experience or their personal knowledge. From this point, schema might have assisted them to use figurative language to show emotions. The clips shown to them can be the 'context' example and they had used their schematic knowledge to react in a certain way when the particular situation happens to them (Fussell and Moss, 1998, p.18).

Even though there was no mention of schema activation in the process of describing the emotion, it is still relevant to note that the participants were dependent on their own background knowledge and experience to describe their feelings. The interaction between the speakers also allows for the collaboration of message construction (Clark and Wilkes-Gibbs, 1986; Sacks, Schegloff, and Jefferson, 1974) that included many examples of figurative language being generated by speaker and addressee (Fussell and Moss, 1998, p.19).

2.1.4 Insights on the collection of study reviews

From the various studies above, many revealed the good prospects of using literature component in an ESL learning environment. They also entailed the importance of schema or background knowledge of the learners in reading process to acquire meaning. With the studies of figurative language, we can conclude that through figurative language form and its function, L2 users can deliver or nuance a message coherently in both spoken and written forms. Basically, in order to create understanding, the learner's background knowledge in the language, content familiarity from the text, reading skill and cognition are all combined in the process of constructing meaning. The use of schema in reading has widely been investigated with a lot of potential implications seen among the readers. At most times, reading the text in the target language requires the readers to activate their schema. Especially in literature, literary texts are proven to be authentic, motivating and a good resource for L2 learning. Moreover, with its figurative language form and expressions, learners are targeted to define the meaning using their prior knowledge and bridging the gap between writer and reader. Language learning is expected to occur when

they can infer the meaning of literary text that they read. For meaning creation to transpire, learners tap on their background knowledge to construct ideas of figurative expressions and indirectly study the L2 through literary approach.

2.2 Learning the language in literature

Literature gives a platform for L2 learners to learn L2 in a literary way. Apart from learning the parts of speech and grammar, L2 learners should have an adequate opportunity in processing language through literature. Tasneen (2010) believed that literature is an asset that can be used as a resource for meaningful learning. From the material perspective, learners are exposed to a real authentic use of the language in literary context where the structure of literary language (such as in poems and novels) is rich with meaning (Tasneen, 2010, p.174). Since authenticity is currently considered to be essential in the study of literature in ESL/EFL environment, it exists in the literary texts (Khatib et. al, 2011, p.202). With the authenticity factor that literary genres bring, learners can learn and use the L2 to construct meaning based on both fiction and poetry language.

2.2.1 Some background perspectives

The importance of language learning in the ESL context is beneficial. It is progressively moving from strict structuralism point of view similar to the Saussurean theory. Structuralists view the language as rules and structures (Araya, 2008, p.33). They proposed that when all the rules are correctly in order, it can show meaning. Here, the disciplines of morphology, syntax, grammar and semantics actually organize language to convey meaning

(Araya, 2008). However, in the post-structuralism era, the concept of meaning is changed whereby the learning of language is keener on meaningful construction. Meaning-making processes are dynamic (Araya, 2008, p.34) and learners learn the language better. It is contrastive with the way Saussurean principle view language because post-structuralism theorizes that no word can have essential significance since people constantly recreate significance (meaning) (Araya, 2008). Such claim can be the root as to why learning the L2 in literature is focused on meaningful approach. Deconstructive claim as proposed by Jacques Derrida implies that meaning is empowered by the speaker, listener, reader or writer (Araya, 2008, p.35) because individuals are allowed to interpret different meaning on different language form. In addition, literature is seen as a medium for critical thinking (Khatib et. al, 2011, p.203) thus the learners' role as readers is to interpret meaning critically. Deconstructive theory also views the language learning in figurative form. This is where figurative language plays its part where meaning is seen as paramount.

2.2.2 Learning the language promotes meaning construction

Being a ubiquitous aspect of language use, figurative language promotes meaning construction in literary manner (Carrol, 2004, p.136). Learners are targeted in meaningful interpretation and language processing when learning with any literary phrases or texts. In their article, Bagherkazemi & Alemi (2010, p.2) stated that in literature, the context of language in use is very significant because it is developed in literary texts. Thus, learners are prone towards creating meaning critically through the texts.

The learning of four language skills (reading, writing, listening and speaking) and language fields (for instance vocabulary, pronunciation and grammar) through reading literature texts is becoming popular (Hismanoglu, 2005, p.54). Not only that, L2 learners are directed to process their own understanding in responding to questions that require meaningful interpretation especially in constructing meaning of figurative expressions. For instance, learners learn the complexity of syntax structure in poems' verses or novel paragraphs. This complexity can become a practice especially for intermediate and above average learners (Khatib et. al, 2011, p.203). In the construction of meaning, learners are exposed to the syntactic complexity of a figurative language form too.

Learning the language in literature also involves vocabulary enrichment. The study of vocabulary can be seen when learners learn new lexical and terminology found in poems and novels. For example, a Shakespearean poem is full of words from the old English era. Words such as "thee" and "thou" are rarely found in today's L2 use (Khatib et. al, 2011). Nevertheless, learners can adapt the poem and compare the use of words and their meaning with the current poetry. Thus, lexical meaning and use can be learned. Khatib et, al (2011) believed that in semantics, learners may learn the meaning of a word that is changeable over time such as the word 'gay' (p.204). The denotation for such word may not be the same like before and this change of meaning is not troublesome. Instead it becomes an appendix to the learner's semantic repertoire (Khatib, et. al, 2011, p.204). This is related to the styles of language inside the literature texts. Moreover, stylistics can also be focused in literature lesson. This is where learners create meaning from literary texts (Webb, 1985, p.284). As a result, learning the L2 in literature is also for building the linguistics knowledge.

2.2.3 Benefits of learning the language in literature

Somers and Worthington (1979) stated that opportunities in considering ideas, values and ethical questions are better offered through literature (Carr, 1990). Moreover, L2 learners can see impact in language development through literature component. Learning literature component such as figurative expressions also brings a dimension of learning the L2 through interpreting and analyzing literary works. Learners are encouraged to express their opinions and connect their personal experience (background knowledge) with the literary text's content (Bedi, 2011). Also, the students' language command will be enhanced with the study of literary language through various genres of poems and novels.

Learning the L2 through literature exposes students with the use of written language in poems and short stories. Literature in itself is actually a language form that is very abstract and full with diverse meaning and interpretations. Literary text such as poems and stories provide a lot of opportunity for learning; e.g. to use words in different contexts (Bedi, 2011). Hence, meaning construction of words written in literary style can occur. According to Church (1997), the readers (in learning the literary text) need to extract their own subjective meanings. Obviously, the reading of literature involves critical thinking that is shaped and bound by exploration of possibilities (Langer, 1991).

Learning the language in literature can move from form-based to meaning oriented style. This is where students can use their writing skill to learn the language in clarifying meaning. Eur (2000) stated that students can learn either by self-access or through collaboration. Therefore, language learning can occur through exchange of ideas when they

start to interpret meaning together with their classmates. According to the Humanist's approach to literature learning, students are free to express themselves by exercising imagination and the cognitive skill (Eur, 2000). Here, when learners express their thought and inference over a certain novel's theme and plot, they can share individual meaning construction. This imagination can then be transformed into meaningful language. Bedi (2011) proposed that integrating literature into the ESL class is beneficial for both linguistics and communicative development of the learners. Hence, analysis, synthesis and evaluation of the L2 meaning through literary components can be made.

2.3 Understanding figurative language

Lexical units have multiple meanings depending on the context of use be it literally or figuratively. Words that are joined together to form literary phrases and sentences with literary meaning will emerge figuratively. For example, the words, "sunlight", "flooded" and "in" are each denoting different conventional meaning in literal sense. When all three are joined as "sunlight flooded in" it becomes figurative in meaning where we need to interpret the lexeme. The literal meaning of each lexical brings more meaning interpretation because of the unison to perform such personification phrase. Figurative language is different from literal language. Most of the time, the most salient or conventional meaning of a word is interpreted initially before the figurative type. Salience here refers to the most probable interpretation of the lexical unit (Kecskes, 2006, p.3). A word has a literal meaning and the meaning can be figurative when it is used in literary context. In determining the meaning of a word figuratively, its conventional meaning should not be

focused solely; instead, the people ‘destroy’ such convention in order to convey its meaning (Araya, 2008, p.37). The concept of a figurative language form is to describe something by terms of something else or to compare it with another term and this is how we employ figurative language (Araya, 2008).

In literature, authors and poets extensively use figurative language to deliver the message or story through imaginative and creative environment. When learners read and decode the meaning of any literary genre, the interpretation might be very distinct. It is believed that using the language figuratively also depends on people’s background knowledge since sharing internal cognitive, affective and social framework is essential to interpret the world (Araya, 2008, p.37). If in a text an author uses the language figuratively based on his personal knowledge, the readers are targeted to determine its probable meaning that is compatible figuratively. This happens because meaning is created by the destruction of conventional connotations (Araya, 2008, p.40).

Language is used differently in figurative form. As Gill (1995) highlighted that what makes a poem distinct to another is the way the poet uses words which are ‘unusual’ (p.3). He shows the differences of figurative language form compared to literal language. The words are not organized into fixed lines and in a non-standard order, lines organized into verses, rhythmical, and some words connote special meanings. Therefore, figurative language does not always follow the conventional grammar rules and the order of syntax is rather non-standard. The SVO agreement might be violated in a verse of a poem. Such linguistic condition is also one of the criteria of figurative language use.

Figurative language is also seen as a special kind of language where readers are attracted to poem due to the feelings it provides in readers (Gill, 1995, p.6). In metaphor for instance, it depends on the similarity perception of some aspects of meaning between familiar concept to an unfamiliar ones (Kess, 1992, p.215). When a poet writes a certain metaphorical line, readers need to perceive its unfamiliar meaning based on their schema to suit the figurative language concept. Gill also stated that from the ‘good feeling’ state, readers can start thinking about the meaning. This correlates with the fact that an author’s literary writing style in any literary genre helps to describe the character’s feeling. In ‘The Curse’ novel by Lee Su Ann, the author uses the language to describe the persona’s emotions which sets the tone and mood in the novel (Hang, 2012, p.32). The clever use of language provides a detailed description of the setting, images, situations and conflicts found in the novel. Thus, readers can relate to ‘the world’ depicted in the story (Hang, 2012, p.32).

Moreover, when readers encounter words or phrases that appear figurative and prefer a non-standard interpretation of meaning, some questions can be used to decipher the words’ meaning. Gill (1995) outlined some questions about that query the meaning of certain word usage in a figurative form. They are:

1. Why was this word used than others?
2. What meanings does this word have in common speech but is exploited?
3. How does the context support the meaning of the word?

(Gill, 1995, p.21)

Such questions are important to construct meaning of the phrases that appear figurative in any text read by the learners. These questions can be seen as criteria that define what and how words mean in figurative language.

2.3.1 Figurative expressions

There are many types of expressions under the term figurative language. Each type has its own use and structure. In literature, figurative expressions are used to create an image of the atmosphere in a story or poem. Figurative expressions are also called the literary devices and Malaysian L2 learners in secondary schools learn the expressions as a part of the learning syllabus. The following are the types of figurative expressions that learners in Malaysian secondary schools ought to learn based on the current literature syllabus. In this literature review section, the three main literary devices that are tackled inside the short story being used in this study are discussed. They are metaphor, simile and personification. The construction of meaning for these three types of literary devices is also focused in the learning of literature components among the secondary school students in Malaysia.

2.3.1.1 Metaphor

Metaphor is an expression where a certain type of situation, condition of object or persona being resembled and represented symbolically by certain phrase or word is used to suggest likeness and familiarity. New metaphors (found in novels) usually are not just decorative piece of language use because it is focused to experience a thing in terms of another (Kess, 1992, p.215). It is used as a feature of everyday speech (Gill, 1995, p.24). In modern

linguistics study, metaphors are an interpretation or conceptualization of an entity to something else (Evans and Zinken, 2006, p.4). Metaphor is seen as a clear reference to analyze the deconstructive nature of figurative language form and meaning (Araya, 2008, p.37). It is more or less like an analogy of something because metaphor identifies an object with another. In an example described by Gill (1995), in Sir Thomas's "On the Farm" poem, the line says:

‘Her *pale face* was the *lantern*’

Here, the identified object being ‘pale face’ of the persona and the referential element is ‘lantern’. In Gill’s description, ‘pale face’ conventionally means weakness or sickness. However such meaning is deterred when the use of word ‘lantern’ at the end of the line suggests figurative effect. ‘Lantern’ denotes the meaning of an object with bright and radiant light. Thus, under the definition of metaphor and its use here, the ‘pale face’ looks radiantly bright. This proves that in metaphor as an analogy, it identifies one object with another and giving to the first one more qualities or characteristics of the second object or referential element (Araya, 2008, p.37).

As a construal of figurative language, metaphor has been studied extensively. In everyday speech and communication, the term conceptual metaphor is very popular. Lakoff and Johnson (1980, 1999) studied conceptual metaphor use and meaning in discourse and found that metaphor is actually fundamental to conceptual organization (Evans and Zinken, 2006). The concept of source and target domain is the rule of conceptual metaphor type. With their study, the theory of Conceptual Metaphor Theory emerges. In an ESL learning environment, learners might learn conceptual metaphor in daily speech but they are not

prone to learn it per se in literature component syllabus. Mostly, ordinary metaphors that are written and designed by poets and authors are learned. Conceptual metaphors such as ‘Time is Money’ and ‘Love is a journey’ are not learned specifically in class. However, such metaphors can be used to compare the meaning mapping concept with those of ordinary metaphor expressions. For this present study, only selected ordinary metaphors found in the short story “QWERTYUIOP” by Vivien Alcock are tackled.

2.3.1.2 Simile

Simile is a figure of speech that compare one thing to another with the use of word such as ‘like’ or ‘as’. Simile is about comparing two unlike things but have something in common to show figurative meaning (Sidhu and Lim, 2011, p.27). Its use and concept are similar to metaphor. Like metaphor expression, relating one thing to another by associating the characteristics of two objects (Araya, 2008, p.37) is the feature of simile too. In this type of figurative expression, the point of making comparison between two objects is the idea. The use of ‘like’ and ‘as’ has its own distinction. In metaphor, two things are combined together to express a unison of meaning but in simile, the connection between two objects is clearer to the reader with the words ‘like’ and ‘as’ (Gill, 1995, p.25). In metaphor, the intended figurative meaning is rather ‘immediate’ where learners will construe the two objects as one. In simile however, the meaning is not as ‘immediate’ like metaphor. A simile example from the novel ‘The Curse’ by Lee Su Ann is;

‘it rose angrily like an unstoppable giant’ (p.200).

In the example, learners know that ‘it’ refers to a certain situation or condition in the story. ‘Unstoppable giant’ is the second object being referred to by ‘it’. The word ‘like’ signals for the distinct function of simile. It bridges the gap between the first object’s denotation that is ‘it’ with the second reference, ‘unstoppable giant’. Here, learners acquire the meaning that the condition of something has arisen similarly like an angry giant or that something is out of control. Simile provides easier understanding of making comparison between two objects. A subject or persona is described like another entity or object to show comparison clearer than how a metaphor does.

2.3.1.3 Personification

Personification means the attribution of human characteristics and attitude to inanimate object, concept, condition or situation. It also describes something that is being represented by human essential. It is used to give a particular thing or idea a human character and being spoken of as if that thing or idea is a form of human (Sidhu and Lim, 2011, p.27). Personification occurs when language shows human qualities to non-human concept (Gill, 195, p.29). For instance in the poem, ‘Mariana’ by Lord Tennyson Alfred, a personification appears;

‘When thickest dark did trance the sky’

The situation of ‘thickest dark’ is personified. The author gives it a human attribute or capability where the dark did hypnotized ‘the sky’ (Gill, 1995). The word ‘trance’ is the human quality in the sentence and figuratively, it is attached with ‘the dark’ to show that

‘the dark’ concept can actually perform a trance act to the sky above. Figuratively, the personification means that even the cloudiest condition or situation of going to rain can show its ‘power’ to the sky where conventionally the sky is seen as bright or sunny. In determining the meaning of personification, it requires the learners to be attentive and referential (Gill, 1995, p.29). One main attribute of personification is the “feeling” quality. In personification, learners can learn the criteria of a figurative language. Araya (2008) stated that the logic structure of a sentence or phrase is always showing meaning far from its significant norm. Here, its conventional connotation as well as denotation is deconstructed figuratively. The reversal of meaningful structures such as in personification can re-create meaning (Araya, 2008, p.38).

2.3.2 Conclusive remarks on figurative expressions type

All the three selected figurative expressions are important in order to understand what figurative language is and how does it work in literature context. Even though each type of expression is distinct from one another, they still have one similar function; and that is to create an image of meaning that is outside the literal or conventional concept. L2 learners especially in Malaysian secondary school must learn the figurative language characteristics through these three types of figurative expressions. Constructing the meaning of each requires them to be imaginative and critically think in different terms from the standard way as literal meaning of a word might not be applicable in a figurative expression. Unison of lexical in a metaphor for instance, could mean something else than its conventional meaning. Meaning is the objective in learning through literature. Figurative expressions are the components that characterize the definition of what figurative language is. Meaning is

seen as what differentiate each figurative expression. As ESL learners, Malaysian secondary school students are expected to construct the meaning, simultaneously enriching themselves with L2 style and use through figurative expressions used in the short story being studied.

2.4 Meaning in figurative expressions' context

Meaning is an essential product in learning the figurative expressions. Learners need to find out the most suitable meaning of a figurative expression. Under meaning terminology, philosophers pondered on significance, intention, synonymity and analyticity (Kess, 1992, p.195). Learners will have to analyze and find significance of a word's meaning. In learning the L2, both literal and figurative use of language should be mastered critically by learners. Both forms of language use and function are distinct. On a basic linguistic perspective, word meaning is a fragment of conceptual structure that is linked in long-term memory (Jackendoff, 1994, p.131). The long-term memory is linked with the word's phonological structure (pronunciation) and syntactical structure (parts of speech) to create knowledge of the word itself. Based on such linguistic perspective, we can see that regardless of either literal or figurative use of language, meaning of a word is processed initially at its literal sense before it is interpreted figuratively. In the case of learning the L2 in literature, firstly, learners need to configure the rules and system of the target language since meaning is constructed actually from the linguistic structure of the word itself. Jackendoff (1994) asserts that a crucial aspect of a word meaning is its interaction with inference rules (p.132). This can be seen in inference making when learners try to construct the figurative expressions.

In learning the language through poem or short story, it also encourages learners to use their imagination. They are susceptible to the use of inference in constructing meaning of certain concept of a figurative expression. Also, the connection of a word's concept with the perception of the learners determines meaning construction. If a word is an object, it connects to what the object looks like, tastes, sounds etc. and if the word is an action, it connects to what kind of action looks like or how to perform it (Jackendoff, 1994, p.132). Many words are purely abstract (in the case of figurative expressions) and their concept must be connected to reference of something else. Word meaning in figurative expressions will always refer to some kind of reference which is outside the conventional denotation or connotation. Learners need to use their mental representation of ideas to link the word with a figurative meaning.

2.4.1 Meaning study in semantics

In semantic, the study of meaning is very profound. From the basic of denotation and connotation, learners learn word's semantic concept. Denotation of a word refers to the abstract class of object based on mental concepts (Kess, 1992, p.197). Connotation on the other hand refers to attitudes, feelings and opinions about the lexical and its referent (Kess, 1992, p.197). These two meaning concepts are usually studied for the lexicon's literal representation. Researchers mainly study semantic analysis based on everyday speech and written sentences that convey literal interpretation. Even though learners learn the meaning of a word in the poem and prose figuratively, there is a relation of semantic importance. The basic task in semantic analysis is showing how people communicate meanings with language (Saeed, 2003, p.5). Scholars like de Saussure (1974) stressed that the study of

linguistic meaning is a part of the sign system of signifier and the concept signified. He names this study as semiotics. With the terms signifier and signified, studies of meaning becomes vast. Usually the study of meaning relates to the signification process or the process of creating and interpreting symbols (Saeed, 2003, p.5).

Semantics always refer to the conventional or literal meaning of a word in a sentence. It is because words stand in a relationship of the world and also derives their value from their position within the language system (Saeed, 2003, p.12). The position of a word should be their classification in the parts of speech or how it is posited in syntax. How a learner decodes a certain meaning to a word is also based on the contextual use of the word in a sentence. In a sentence like ‘The spoon is made of *steel*’, the use of lexical ‘steel’ is denoting an object in its literal meaning and the syntax is a form of an everyday speech. However when the same lexical is used in ‘He looks at me with an eye of *steel*’, the meaning of ‘steel’ is changed. It is because the context of the syntax is in a literary style and learners are targeted to determine ‘steel’ figuratively depends on its contextual use.

In this research, the meaning of words in figurative expressions is contextually dependent. It is because the literal meaning of a metaphor for instance is not the question but how the figurative meaning can be constructed by L2 learners. Since a metaphor or personification is included inside a poem or a short story, then the context of the story or message in a poem determine the meaning of the figurative expression.

It is rather difficult to differentiate between meaning of words or sentences in literal and figurative uses of language (Saeed, 2003, p.15). In reading a figurative language, a reader should reject the literal interpretation of a sentence or word, then to find out alternative meaning which always is in the form of figurative language. When a speaker uses a metaphorical sentence, the hearer is expected to infer the meaning far from the sentence's literal meaning. This is done so the hearer can make sense out of the non-literal utterance (Saeed, 2003, p.16). The same phenomenon happens in constructing meaning of figurative expressions. L2 learners need to be aware that literal interpretation of a written figurative expression is rather semantically odd and thus they are motivated to make another interpretation to derive a compatible meaning. Since learners learn to construct meaning of figurative expressions in the short story, the context of figurative language in it influences the semantic value of a word.

2.5 Relevant theories in analyzing meaning

In studying the way figurative language can give meaning, there are many relevant theories. Many theoreticians have discussed the way meaning interpretation is made and to understand how language users show meaning. These theories provide understanding in how language works through figurative senses. Before discussing more on schema theory that is used for this study, it would be insightful to learn other relevant theories related to meaning constructions of figurative language forms.

2.5.1 Graded Salience Hypothesis

In Graded Salience Hypothesis or GSH, Giora had revised the traditional approach in understanding the interpretation of both literal and figurative meaning. Based on contemporary studies, in order to understand figurative language, it is the same as understanding literal language form (Giora, 1997, p.183-184). Giora stated that the present claim in understanding figurative form is as follows:

1. Literal language has no priority over non-literal (figurative) language. When processing figurative language, one does not have to process the literal meaning initially. However, figurative meaning can be processed directly (Gibbs, 198, p.287) (Giora, 1997, p.184).
2. To understand the meaning of both literal and figurative language, it requires similar contextual information as well as complex comprehension processes (Gibbs and Gerrig, 1989; Glucksberg, 1989). For example, metaphorical meaning of an expression is interpreted automatically like its literal meaning. Here, the process of interpreting does not interfere with discourse rule (Keysar 1989: 385).

The study done by Giora (1997) tries to reinvent the current claims made above. She then determines the better claim to process both literal and figurative language form as follows;

1. Salient (conventional meaning) interpretation is prioritized first over less salient meaning (for example, new meaning). It is always the more salient or conventional term

being processed first.

2. In interpreting a novel (new) meaning, it requires a sequential process (Giora, 1997).

The process is; conventional meaning is activated first and then rejected and reinterpretation is made.

3. Novel (new) interpretation should be difficult to process and might need context

support.

From the new claims made above, salient meaning is considered to be derived at initial stage. A metaphorical statement might be interpreted in terms of the words' conventional meaning at first because the mind will directly associate the immediate meaning of a certain lexical. Here, the mind will interpret the salient meaning that one has with the word's concept in everyday use. Later, the figurative meaning will be interpreted to show the figurative quality. This is parallel with Blasko and Connine (1993) study where they claimed, literal meaning was always activated first (Giora, 1997, p.191). When the figurative expression looks and sounds rather apt or less familiar, then the metaphoric interpretation emerges at later stage. Such situation of meaning derivation can be seen in an ESL environment too. L2 learners are prone to find the literal meaning of a figurative expression first before the figurative type. This is how the GSH theory works. In order to construct meaning of a figurative expression, the figurative form of meaning should be processed at a later stage. L2 learners as the 'comprehenders' need to activate a sequential process in constructing meaning of a novel (new or unfamiliar) metaphorical expression (Giora, 1997, p.191).

2.5.2 Conceptual Metaphor Theory

Conceptual metaphor theory is among the earliest theories of figurative meaning study in cognitive linguistics (Evans and Zinken, 2006, p.5). Lakoff and Johnson (1980) stated that the locus of metaphor is not in the language but in the way one conceptualizes a mental domain in terms of another. Metaphorical expression under this cross-domain mapping uses everyday abstract concepts for instance time, states, change and purpose (p.42). Lakoff and Johnson (1980) and Lakoff (1993) studied that linguistic metaphor was a consequence of conceptual metaphors. In conceptual metaphor understanding, an asymmetric mapping is done to unite between a source domain to target domain. (Evans, n.d, p.4). A famous example is LOVE IS A JOURNEY metaphor expression. From the metaphor, the source domain is 'JOURNEY' while the target domain is 'LOVE'. Sometimes, conceptual metaphor like this is also viewed as a perspective. In its interpretation, one would understand the people in love in terms of 'travellers' and the relationship as 'vehicles'.

Lakoff and Johnson stated that the aforementioned expression is motivated by an entrenched pattern in mind (Evans, n.d, p.5). The mapping of source domain and target domain gives a few abstract concept or meaning. They are like in the LOVE domain, lovers, the relation, moments of love and hurdles in relationship concepts. In the target domain of JOURNEY, concepts of travelers, the vehicles used to move to another place, distance, and destination are among the conveyed meanings. In L2 learning environment, conceptual metaphor provides a chance for learners to construct meaningful concept from both target and source domain. The mappings between these two domains can make the learners use their critical thinking skill to construct meaning. The mappings of source and target domain are what make conceptual metaphor different to ordinary figurative

expressions. In addition, the source and target domain representations can facilitate figurative meaning construction as well.

2.5.3 Lexical Concepts and Cognitive Models

Lexical Concepts and Cognitive Models or LCCM, is a modern theory of meaning construction introduced by Evans (2006) (Evans and Zinken, 2006). Evans stated that a word's meaning is flexible, indeterminate and contextually dependent. He also claimed that linguistic meaning is a situated phenomena and a function of language use (Evans and Zinken, 2006, p.7). Moreover, based on LCCM theory, the process of meaning construction of a word are as follows:

1. The lexical entries must be detailed and flexible.
2. Lexical representation (or concepts) should take an 'encyclopedic' perspective on linguistic meaning.
3. How lexical representations are combined to give meaning.

For a brief overview of this theory, some criteria are discussed here and since this research does not apply the claims made by Evans (2006), it is wise to see where the theory leads to meaning construction. Lexical concept is a conventional semantic unit and it is form-specific (Evans and Zinken, 2006, p.11). It is also associated with wide range of forms. The forms are overt forms where word meaning is with resolved phonetic form and implicit forms which are those with unresolved phonetic form such as the distransitive construction (Evans and Zenkin, 2006 p.12). The overt form includes bound morphemes,

‘simplex’ words, ‘complex’ words and idiomatic expressions (Evans and Zenkin, 2006, p.12). One of the properties of lexical concept is its semantic value. Below are some examples of sentences with lexical concept that are related to polysemy:

Sentences with ‘time’ concept:

- a. The relationship lasted a long *time* (‘time’ concept here is a duration).
- b. Her *time* for decision has come (‘time’ concept here is a moment).

(Evans and Zenkin, 2006, p.13)

Sentences with ‘over’ concept:

- c. The picture is *over* the sofa (‘over’ concept here is above).
- d. The government handed *over* the power (‘over’ concept here is transfer).

(Evans and Zenkin, 2006, p.13)

The sentences above made use of the lexical concept theory. The use of ‘time’ and ‘over’ are associated with a particular semantic value. For example, in (a), the concept of ‘time’ has the value of being a form of duration meaning. In (c), the concept of ‘over’ has the value of being a placement or prepositional meaning.

In understanding the way a lexical concept can assist in meaning derivation, cognitive models approach must be taken into consideration. Barsalou (1990) relates cognitive models with the notion of ‘frame’, Fillmore (1982) and Fillmore and Atkins (1992) see cognitive models as ‘semantic frame’ while Langacker (1987) defines it in terms of ‘base’ (Evans and Zenkin, 2006, p.18). Evans and Zenkin (2006) preferred the term

‘cognitive model’ because it is more coherent in a non-linguistic setting, seen as knowledge structure similar to Langacker’s ‘base’ term and Fillmore’s term, ‘semantic frame’. Regardless of different terms proposed in the theory, they are all towards meaning construction. In LCCM, the cognitive model is an interface and is related to coherent bodies of knowledge (Evans and Zinken, 2006, p.20) where it talks about knowledge that is relating to specific entities.

In the L2 learning environment especially in constructing meaning of figurative expressions, LCCM can be adopted if the study focuses more on the cognitive access in deriving meaning. How learners use their cognitive standard to produce understanding of a word can be analyzed under the term lexical concept and cognitive importance.

2.5.4 Relevance Theory

Another theory that is used to understand figurative and literal language is the Relevance Theory. In a certain context, the perceptual system picks up sounds and sights that are relevant. Then, the memory system tends to activate an assumption which is potentially relevant to the context. After that, an inference of the possible cognitive effect between the combination of new information and context is made (Vega-Moreno, 2011, p.307). From such systematic cognitive process, the meaning of language use is evident. Vega-Moreno (2011) believed that new information that is from external stimuli (sounds, sights, speech) or from internal ones (memories) will be relevant if it gives cognitive effect (answering comprehension question, confirming hypothesis, etc.) for no unnecessary processing effort (p.307). In pragmatic case, Sperber and Wilson (1986, 1995) stated that utterances or

speeches have a special property because they provide relevant expectations in the hearer (Vega-Moreno, 2011, p.308). The notions of this theory are:

1. Communicative Principle of Relevance; Every utterance sends presumption of its own optimal relevance.
2. Optimal Relevance; An utterance is optimally relevant when it is worth the hearer's effort to process and it is relevantly compatible with speaker's preferences.

From another viewpoint, Relevance Theory suggests the understanding of both figurative and literal language depends on the same process of meaning construction (Evans and Zenkin, 2006, p.47). It uses the concept of conversation to derive meaning between the speaker and hearer. Based on Evans and Zenkin (2006), this theory uses a truth-based semantics where the semantic representation of something is based on 'language of thought' and meaning is derived from encyclopedic enrichment (p.47). Relatively in communication, the literal meaning plays a role in figurative meaning construction. Sperber and Wilson (1995) also added that figurative expressions have a richer effect in communication compared to literal ones (Evans and Zenkin, 2006, p.48).

2.6 Insights of meaning construction theories

With all the theories discussed beforehand, it is clear that meaning construction is important. In order to derive a certain meaning from word either figuratively or literally, learners need to use their cognition. Cognitive ability is essential especially for L2 learners in learning to determine the suitable semantic representation a word might possess. The

process of the mind works from the structure of the word, phrase or sentences at initial stage before processing what kind of suitable meaning.

From the various theoreticians' views, learners start to process the language from the bottom-up approach which is from the basic linguistic details such as phonology, morphology, syntactical structure and later move towards the semantic representation or semantic frame. Here, one missing component in supporting the ability to derive meaning is obvious. That is the importance of schema or background knowledge. Many theories above discussed the linguistic structures and semantic concepts in constructing meaning of language figuratively but the notion of schema is not tackled in detail. With respect to all the relevant theories that govern the way meaning can be constructed linguistically, the learners' background knowledge should be highlighted as a background support in all cognitive processes. Understanding more of how learners can use the language to construct meaning based on schema or learner's background knowledge is essential.

2.7 Schema Theory in learning the language

Schema (or schemata in plural) is a structure in one's semantic memory that specifies general arrangement of information (Carrol 2008, p.176). Schema theory is also about the relation of word meaning with mental concept (Foss and Hakes, 1978, p.162). Schema assists people to understand things and experience and how language is used to describe these two concepts in written and spoken form (Liu, Zhu and Nian, 2010, p.61). According to Anderson et. al (1983:73), Schema Theory believes that all comprehension processes involve one's personal knowledge of the world around him (Stott, 2001, p.1). In learning

language, schema is very important. Since it is about how knowledge is acquired, processed and retrieved (Al-Issa, 2006, p.41), learners are targeted to use their schema for learning the language and to use it in producing their own meaning. It is an essential learning criterion for learners in gaining new information. Moreover, schema or background knowledge enables the learners to comprehend what is being studied.

The notion of 'schema' is rooted also from Piaget's theory of childhood development. In Piaget's theory (1960), schema in children is a form of basic unit in the cognition and it is inferred from behavior (Arbib, Conklin and Hill, 1987, p.109). It is a type of property of learning at a given stage of mind development. In Piaget's theory too, he sees that a child builds the schema in every stage of growth. They construct their cognitive structures by their interaction with the environment and observations of their performance in behavior. However, he sees language acquisition as a factor in developing cognition and not the focus of schema development. He further claims that, language itself is not the source for intellectual operations (Arbib et. al, 1987). These intellectual operations are found from pre-verbal sensory motor schema and concept schema. In Piaget's term, sensory-motor and thinking processes are actions and hence, the thinking process is an action which corresponds to motor schemas from earlier growing up stage. With the current schema theory definition and use, Piaget's claim can be a reference for understanding when a form 'schema' or background knowledge actually develops.

In learning the L2 through literature especially, schema or background knowledge provides the basic language content for the creation of meaning. As prior knowledge is

important for comprehending new information (Little and Box, 2011, p.25), learners need to have a prerequisite form of knowledge before involving in any language learning activity. This will enhance their use of schema later when being presented with new information. Schema is an organization of patterns or ideas in a learner's mind that offers a framework of thoughts. The structures of stored frameworks are usually based on learner's background, life history or experiences. According to Ajideh (2003), schemata are hypothetical mental structures such as framework, plan or script for representing generic concepts that are stored within the memory. It is applied to explain the process of comprehension by cognitive psychologists and this theory was initially proposed by Kant in 1781 (Liu, Zhu and Nian, 2010, p.60). It was later developed by Fredrick Bartlett (1886-1969) who was a British psychologist. The concept of schema and its theoretical claim are relatively important in language psychology.

The schema theory sees an organized branch of knowledge as a mental structure of one's unique understanding of the world around him. Moreover, meaning can only exist when learners relate the concept to their personal known ideas (Liu et. al, 2010, p.60). Reading is seen as related to the activation of schema. In reading, learners need to activate some mental processes to construct meaning. Reasoning, planning and problem-solving are some thoughtful processes dependent on knowledge that is coded and stored in some form (Slobin, 1979, p.148). Here, the storage of information is the learner's schema. When learners read, their use of schema or background knowledge is significant. In psychology, the two processes which occur in reading (and signify the schema activation) are the top-down and bottom-up approaches. These approaches use the reader's schema to construct meaning. The schema theory is further developed by educational psychologist R. C.

Anderson who expanded the theoretical meaning in language learning. Apart from reading, schema is also used for producing meaningful interpretation and inference. According to Anderson (1977), schema attributes are:

1. Always in an organized framework that can be added when an individual gains experiences.
2. Interrelated to another schema that has sub-schema.
3. Interchangeable.
4. Reconstructive and can be reorganized.
5. Evolving to become a greater whole of mental perception.

(Sil.org, 1999)

Anderson (1977) sees that prior knowledge or schemata functions as ideational scaffolding (Landry, 2002). Another feature of schema is that, according to Landry (2002), it is related to something that influences the readers' opinion even before a text is read. In reading any literature text, a learner might possess certain expectation and presumptions over what is going to be read and such thought is their background idea.

This particular study investigates how learners construct meaning of figurative expressions found from the literary text which is from a short story. With the claim that background knowledge or content knowledge plays a significant role in comprehension (Chou, 2011, p.108), constructing meaning should occur. When learners can comprehend the text or excerpt, they can construct meaning based on the comprehension gained that is supported by the schema or background knowledge itself. From Lee's (1986) study, the learner's ability to memorize facts and ideas is enhanced because the components of

background knowledge, context and text familiarity do help (Chou, 2011, p.108). The meaning construction should be influenced by the background knowledge aside from the context of the story and the text familiarity.

2.7.1 Schema theory division

In Schema Theory, there are three main divisions of schema or background knowledge. These are the ‘content schema’ (background knowledge of the world and topic domain), ‘formal schema (background knowledge of rhetorical structure) (Stott, 2001, p.1) and the ‘linguistics or language schema’ (knowledge about the structure of language itself) (Liu, Zhu and Nian, 2010; Li Wu and Wang, 2007 and Mohammadi and Abidin, 2011).

2.7.1.1 Language or linguistic schema

Language schema refers to the readers’ (as the learners) knowledge of the letters, words and sentences of the reading material (Liu, Zhu and Nian, 2010, p.61). This type of schema is the basic background knowledge (linguistics criteria) that needs to be mastered initially before utilizing both content and formal schemata. It can be said to be the basic for all three forms of schemata. Based on Li, Wu and Wang (2007), language schema refers to the existing language proficiency (p.18). Here, proficiency in vocabulary, grammar and idioms knowledge is some of the prerequisites. Without this type of schema, comprehension is impossible to gain as decoding of text might be impaired. Under language or linguistic schema, the ability to predict word meaning through knowledge of syntax (Mohammadi and Abidin, 2011, p.238) is also essential.

2.7.1.2 Content schema

Of all three types of schemata, content type is the largest domain. It is the background of 'ideas' that a reader or learner own based on life experiences, past events and topic familiarity. It is regarding the learner's background knowledge over what is being read based on previous experiences (Mohammadi and Abidin, 2011, p.239). More, it is called the common sense, encyclopedic, sociocultural and real-world knowledge (Saeed, 2003, p.192). Comprehension relies on the connection of new information being read with the learner's pre-existing knowledge (Mohammadi and Abidin, 2010, p.239).

In content schema, two main aspects should be addressed. Firstly, aspect of situation schema that is connected to the reading material and secondly, the individual thoughts that are previously gained (Liu et.al, 2010, p.61). When a learner has more background knowledge of content schema, the more comprehension can be gained. Some studies conducted in the past show that readers can better comprehend and remember passages which are more familiar (Keshavarz, Atai and Ahmadi, 2007). The familiarity factor resembles the more previous experiences or prior ideas of the learners in connecting with the new information read. Some scholars also see content schema as socio-culturally relevant.

For instance, in an ESL learning environment, the existence of cross-cultural differences in understanding the content of reading should be highlighted considerably

(Carrell, 1983, p.89). Cultural origin of any stories being read influences the comprehension compared to syntactical or semantic complexity (Keshavarz, Atai and Ahmadi, 2007). This is where the learners use their inference strategy to draw meaningful comprehension. Both implication and inference rely on the cultural knowledge as well (Saeed, 2003, p.92). Therefore, the cultural specificity of texts requires learners to be sensitive as comprehension over the text itself is based on their comprehension over one's culture. In addition, familiarity of the story being read or contextual domain of the reading text should be acknowledged to avoid confusion of cross-cultural content. In this study, the background context of the short story 'QWERTYUIOP' by Vivien Alcock is set in the western environment and requires the L2 learners to adapt to the story's setting which is very general, with no specific name of place being mentioned. Nevertheless, the L2 learners should not find it too difficult to adapt to the setting of the fiction as it is the story's message that must be understood.

2.7.1.3 Formal schema

The third type of schema is the formal schema. It is the background knowledge about the formal concept, rhetorical element and the organization structures of texts (Carrell, 1983, p.84). Formal schema is the organizational forms of a written text (Li et. al, 2007, p.19). It is also the schema of knowing vocabulary, grammar and level of formality in literary texts. This schema is said to be known internally, encoded and internalized patterns of meta-linguistics (Li et. al, 2007). Here formal schema relates to any information about the rhetorical structures like genres, fables structure, short stories, novels, poems, newspaper article and so on.

For instance, in an L2 learning environment, Malaysian students are learning the language used in the plot, introduction, climax, conflict, resolution and ending part of a novel. This plot signifies the organizational structure or the synopsis' backbone which is the formal knowledge of a short story. Meyer (1975) had recognized 5 different types of expository rhetorical organization (Carrell, 1983, p.84). They are collection-list, cause and effect, problem-solution, comparison and contrast and attribution. These five rhetorical structures provide abstract schema of how writers organize their ideas in any writing.

All three divisions of schema theory are used in any learning situation. In constructing meaning of the figurative expressions for instance, these three schemata are very relevant. Without the combination of these schemata, learners might have problem in reading the text. Moreover, the construction of meaning will be impossible. In a literature lesson, learners are the active readers. The text that they read requires them to process comprehension based on the said text. The combination of schemata above can help them to predict, infer, solve, conclude and synthesize meaning. Each type of schema is related to one another. In L2 learning situation such as in Malaysian secondary schools, schema should be recognized for their distinction purposes. These schemata function to aid learners while reading to gain comprehension and to construct meaning. In learning the figurative expressions from a short story like 'QWERTYUIOP' for example, schema activation is compulsory. If one of the schemas is missing in any learning event, meaning construction cannot occur. In learning to construct meaning of figurative expressions, learners need to read the text to give them immediate context of words usage. The background knowledge in mind further supports their ability in making meaning, leading to learning.

2.8 Using schema or background knowledge to construct meaning

Schema theory is about the use of learner's background knowledge in learning. The background knowledge is always needed to understand a text in reading process (Field, 2002, p.39). In this study, learners are provided with excerpts of the short story, 'QWERTYUIOP'. They are asked to read the text and to construct the meaning of certain figurative expressions found in the story. Since one learner's background knowledge is different from the other, the way they construct meaning will definitely vary. Slobin (1979) stated that people seem to differ greatly in how they experience mental imagery (p.148). From this perspective, learners are bound to have different views and concept of meaning in trying to construct meaning. Hence, their mental imagery over what a certain metaphor or simile means is distinct because each learner is expected to construct meaning individually.

Readers have schema that represents knowledge from all levels of experience and these schemata are embedded with generic knowledge (Rumholdt, 1980). Based on McCarthy (1991), schemata are formed from connections between new experiences and previous knowledge (Landry, 2002). Moreover, in schemata there are three components that work together which are content, formal and abstract schema. Bartlett (1932) conceptualized the use of schema as in the understanding or recall of a particular event where learners use their expectations or prior knowledge (Ajideh, 2003). Aside from utilizing the process of making inference in comprehending texts (McIntosh, 1985; Farr, Carey and Tone, 1986) it also assists in giving learners some ideas to construct meaning. Chikalanga (1992) claimed that a reading text is not always explicit and readers would try

to see what is beyond the text to seek explanations. Therefore, in constructing meaning, learners will use inference to fill in the blanks of what is not stated in the text using their schema. Here, inference is defined as a mental process in order to gain information or meaning based on two sources which are the explicit propositional content of the text and secondly, the prior knowledge of the reader (Chikalanga, 1992).

Learners need to have sufficient background knowledge of content, language and formal types. To infer the meaning of a certain figurative expression in a text, they must combine all three schemas to create meaning. Therefore, the meaning of a certain literary device can be correctly constructed with correct use of knowledge in linguistic form, content and text formality. Furthermore, they need a sufficient form of L2 structure knowledge, vocabulary and semantic representation in mind. Since learners are seen to use their higher level of thinking in constructing meaning, schema role is taking place. This higher level of thinking is a foundation in learning as well (Warsnak, 2006).

2.8.1 Using content schema

Content schema or the fiction's content ideas will help the learners in constructing meaning of the figurative expressions. This background knowledge should come from the comprehension of the plot and synopsis of the short story that they have studied in class or read through. As a result, it will equip them with the information to construct meaning of any figurative expressions in the text. The learners (or readers) bring information, knowledge, emotion and culture to the words that they read (e.g. the plot or the synopsis) (Al-Issa, 2006, p.2). Thus, with the background knowledge, they can explain the meaning

of the figurative expressions based on what they understood. Primarily, comprehension depends also from the relationship of schema that the learners made while reading (Al-Issa, 2006, p.2).

2.8.2 Using formal schema

Knowledge of formal schema plays a role in determining the right rhetorical structures of a text. Learners need to know the type of text, its genre, use of language structure, type of discourse and textual organization (Li et. al, 2007, p.19). The top-level structures (Meyer, 1985) such as comparison/contrast, cause/effect, problem/solution and description are used to arrange the storyline accordingly. Learners need to know what these structures are, to support comprehension of how the writer organizes the storyline.

Essentially, the knowledge of what genre the text is can facilitate reading as it offers detailed evidence of the text's content in the right order (Li et. al, 2007, p.19). The learners' schema of the short story should include the synopsis element of the story where the introduction, developing crisis, climax, resolution and falling plot are arranged in their formal schema knowledge. When they are able to infer based on the plot organization, comprehending the story in its sequential order occurs. As a result, meaning of figurative expressions in any part of the storyline can be constructed.

2.8.3 Using language schema

Language schema is concerned with the learners' prior knowledge over vocabulary, grammar and idioms. (Li et. al, 2007). For this discussion, this schema will be related with the linguistic aspects regarding the lexical and syntax of the figurative expressions in general. In language schema, linguistics knowledge plays an important role in making comprehension. Moreover, language schema refers to reader's mastery of the reading text in terms of identifying letters, lexical and syntax (Liu et. al, 2010, p.61). It is said to be the basis for both content and formal schema. In addition, we can express that language schema is related to linguistic competency. The nature of linguistic competency can be easily diverged into phonological, syntactic and semantic systems (Foss and Hakes, 1978, p.21) as well.

Since the text is in L2, Malaysian students are believed to acknowledge the phonological representation that an L2 word has. Speakers in the language are able to judge the meaning of certain lexicon by its sound. The phonological rules in L2, describe the possible English sound sequences (Foss and Hakes, 1978). Thus, if a learner can differentiate the sounds of each word correctly, he can process the meaning of that lexicon. The knowledge of phonology also related to its representation in mental lexicon. Following Chomsky and Halle (1968), words are represented in mental lexicon based on their phonology (Foss and Hakes, 1978, p.26). Afterwards, they need to determine the location of each word to form a sentence structure. Syntax knowledge will be triggered later and lastly learners will use their writing skill for sentence formations.

2.9 Background of the short story ‘QWERTYUIOP’

This study uses the fiction by Vivien Alcock. This short story is added to the current English Language syllabus for Form 4 in Malaysia. It is introduced in 2011 and became one of the literature pieces that Form 4 students need to learn prior to the fulfillment of literature components. In the school English language paper (code 1119) examination, the questions will include one section for literature comprising of a poem and a short story section. In the short story section, students are given a subjective question pertaining to the fiction. In class, the Form 4 students learn the story’s plot, themes, moral values as well as literary devices to understand the story better.

2.9.1 The author

Vivien Alcock (1924-2003), was an English author. A British citizen, she was one of the amazing children and teen’s novelists and story writers. She had written numerous novels such as ‘The Hunting of Cassie Palmer’ (1980), ‘Singer to The Sea God’ (1992), and ‘The Face at The Window’ (1994). Among her short stories are ‘The Parrot’ (1982), ‘The Good-Looking Boy’ (1984), ‘Save the Elephant, the Ant, and Billikins’ (1992) and ‘QWERTYUIOP’ (1984) which has been included inside the present new literature component for Form 4 syllabus for the Malaysian secondary schools since 2011. She also received numerous awards for her literary work such as the Horn Book Honor List 1985 for ‘Travelers by Night’, Best Science Fiction / Fantasy Book Voice of youth Advocate 1988 for ‘The Monster Garden’ and Horn Book Fanfare Best Book of The Year 1993 for ‘A Kind of Thief’.

2.9.2 A brief synopsis of the short story

Lucy Beck was a fresh graduate from Belmont Secretarial College. She just completed her course and badly needed a job. So, she went for an interview at Ross & Bannister firm which was a company producing cushions and duvets. She was hired. Many of the firm's past secretaries had left the job on the first day but Lucy was determined to stay. She was in for a haunting discovery with the ghost of Miss Broome that possessed the electric typewriter. With her diligence and discipline in wanting to get out from her poor background, she persevered and fought for her position as the firm's secretary even though she had to battle the haunting of old Miss Broome. Every typed word was disturbed annoyingly by the typing of "QWERTYUIOP", the top line of letters on the typewriter with other warning remarks. However, Lucy was adamant to leave. She was determined to help the restless soul free. She decided to help the ghost to release its possession of the typewriter along with her desire to change her life. And so, she discovered that the ghost was upset of being fired without her consent. It was the late Mr. Bannister's decision to let her go as she was ill and cannot continue to be the secretary. Then, Lucy found the truth and told the ghost of Miss Broome that Mr. Bannister was also in love with her and did not want her to work due to her condition. Now that Mr. Bannister had long gone, Lucy persuaded Miss Broome to find her lover in the afterlife as he was always missing her as well.

2.10 Conclusion

In ESL learning such as in Malaysian secondary school settings, the construction of meaning in L2 is very important. Even though L2 learners will learn the grammar and

vocabulary extensively in class, meaning-based approach should be focused as well. This is where literature component takes place. In learning literature, L2 learners are exposed to various texts that encourage meaning construction through reading activity. The cognitive processes that describe how a learner decodes the information of literary text are very complex. From the linguistic aspect of decoding the words and sentences characteristics, learners move towards understanding the meaning of it. Based on its conceptual use, the language in any literature component requires the L2 learners to process meaning figuratively. Therefore, figurative language understanding is crucial for critical thinking.

In interpreting the meaning of a certain figurative language form like in figurative expressions, L2 learners must use their background knowledge to connect the new information found in the literary text with their existing schema. Hence, schema activation will be important. Without this schema activation, learners may not be able to understand what the figurative expression is and constructing meaning will be difficult. As Form 4 L2 learners in Malaysia, the short fiction “QWERTYUIOP” is one of the main proses to be read. From learning its plot, themes and moral values, the students should be able to analyze the detail components of the short story language through literary devices such as metaphor, simile, personification, imagery and hyperbole. The reading and learning of this fiction requires them to also analyze meaning of many figurative expressions written inside. Hence, the background knowledge of what these literary devices are should be triggered to make learning of the English language possible.

In the short story, the use of figurative expressions adds some distinction in the author’s style of storytelling. Therefore, L2 learners need to construct their meaning so understanding the story is possible. Through the construction of meaning, their use of

schema or background knowledge is a prerequisite. Aside from learning the way the storyline develops, they are learning the figurative form of language. By constructing the meaning of figurative expressions, they are exploring the meaning of an L2 word outside its conventional denotation. To make this meaning construction possible, L2 learners need the schema to help them in processing the language in mind. Schema theory is applied in this process of constructing meaning. The three types of schema which are the language, content and formal schema should provide them with information to construct meaning.

In addition, the language schema is about the knowledge of linguistic structure and grammar rules of the sentences, while content schema is about the prior knowledge gained from previous learning and general ideas regarding the text being read. On the other hand, the formal type is about the familiarity of the text's organizational structure and plot. All these schemas are combined to help the L2 learners in making interpretations over the meaning of figurative expressions. Interpreting the meaning of a certain metaphor requires the use of these three schemas to determine the possible meaning concept based on background knowledge. Thus, with the use of schema, the construction of meaning of these figurative expressions can be more understood.

CHAPTER 3

METHODOLOGY

3.0 Introduction

In this chapter, the methodology of the study based on the theoretical framework, research design, sampling, data gathering process and analysis is presented.

3.1 Research design

The research design for this study is a case study. The study focused on the perspective and understanding of one particular group of L2 learners. As the outcome of a case study is the description and interpretation of the case itself (Vanderstoep and Johnston, 2009, p.208) this study described the way a group of Form 4 Science Stream students construct meaning for figurative expressions based on their schema. The study tried to understand the way this group of ESL secondary learners in constructing meaning for selected figurative expressions found in the short story “QWERTYUIOP” by Vivien Alcock. It is a type of explanatory case study because it aimed to test a theory within a group of learners in a certain class within a short period of time (Cohen, Manion and Morrison, 2007, p.255). The schema theory was employed to understand the way this particular L2 learners learn the language through constructing meaning. It investigated their use of schema in constructing

meaning for figurative expressions. Moreover, the meaning was analyzed based on the participants' own interpretations that further characterized this research as to be a qualitative case study type. It is also due to the sampling criteria of the participants. The participants were from a Science Stream class from SMK Pasir Putih Tawau, Sabah.

3.2 Participants

The participants came from Form 4 Science Stream class in SMK Pasir Putih Tawau, Sabah. There were 30 participating students. These students were learning L2 based on textbooks and literature materials adapted under the school's English Language Panel following the Ministry of Education's English Language Specification. They were from a good class and started to read and study L2 prose in the form of short stories that is included inside the newly revised literature textbook. The participants were 15 and 16 years old.

3.3 Sampling

It was not practical to study all the members in a population (Vanderstoep and Johnston, 2009, p.25), therefore only a sample of the school was studied. From a purposeful sampling type, I chose a group of average and above average students from a Form 4 class in SMK Pasir Putih Tawau Sabah. This group of participants managed to pass the English Language paper based on their latest English language examination. Based from the school's specific selection, only those who managed to pass all subjects including English Language with distinction (of B and A grade) in the lower secondary government examination

(*Peperiksaan Menengah Rendah* or PMR) will be chosen to be inside the Science Stream class. Thus, the participants were from average to above average ability group.

This group also used L2 in other subjects such as in Science and Mathematics, therefore, their level of proficiency in reading and writing can be categorized as good. They were chosen to ensure that the group of participants has a good command of L2 in reading and writing. It is assumed that this group could do the worksheets and questionnaire with their proficiency in the L2 plus possessing the schema to respond to the questions.

Furthermore, following the ministry's regulation, only students from Form 1, 2 and 4 are eligible as research participants. Purposely, participants from form 4 were chosen because they study the short story of "QWERTYUIOP" in the first term and their syllabus consists of figurative expressions component. This case study however had no intention of comparing the meaning construction of students from different levels of proficiency but only targeted on one group of L2 learners to see any similarity in using the L2 in constructing meaning based on their schema. Moreover, social variables like gender, socioeconomic status, dialects or student's background were not measured in this study because the researcher only targeted on the way meanings of figurative expressions would be constructed based on a particular ESL learners group.

3.4 Theoretical framework

The theory used in this study is the Schema Theory introduced by a British psychologist, Fredrick Bartlett (1886-1969) (Field, 2002, p.39) and was expanded by educational psychologist, R. C. Anderson. According to Ajideh (2003, p.4), a schema is a hypothetical mental structure for representing generic concepts stored in memory which looks like a sort of framework, plan or script.

A schema or schemata (plural) is a generalized system of knowledge for understanding. It states that all the knowledge is stored within one organization of information that is linked to one another. According to Rumelhart and Norman (1983), the level of suprasentential indicates that schema can represent more information from a single sentence (Gagne, Yekovich & Yekovich, 1993, p.81).

The theory was later expanded by many researchers in analyzing more about a learner's background knowledge. Schema is also based on the learner's present knowledge of language, content and text's structures. Hence, schema theory can be categorized into three types (Li, Wu and Wang, 2007, Liu, Zhu and Nian, 2010). They are linguistic (or language), content (Anderson, Reynolds, Schallert and Goertz, 1977, Carrell, 1983, p.84) and formal schema (carrel, 1983, p.83). All three schema types are essential in reading and together, are essential in meaning construction.

In the linguistic schema, it is about the existing language proficiency in vocabulary, grammar and idioms (Li et. al, 2007, p.18) and also the mastery over identifying words and sentences of the text (Liu et. al, 2010, p.61). Content schema refers to the background knowledge of the learners regarding the text's content domain or topic which is the key understanding (Carrell, 1983, Li et. al, 2007, p.19) and also the background knowledge already stored in the learner's brain (Liu et. al 2010, p.61). In formal schema, knowledge of text types, text organization and language structures are focused. It is described as abstract, encoded and internalized patterns of meta-linguistics, discourse and textual organization that shaped comprehension (Carrell, 1983, Li et.al, 2007, p.19). It is about the knowledge of the text's rhetorical structure possessed by the learners, which in turn is used to predict or infer meaning (Liu et.al, 2010, p.62).

Learners were targeted to use these three types of schema when reading and also can provide meaningful interpretation when constructing meaning for figurative expressions. This was where the theory can be applied in this study.

3.5 Research instruments

The research instruments used were open-ended worksheets and open-ended questionnaire.

3.5.1 Open-ended worksheets

The open-ended worksheets were used to find out the written meanings of the figurative expressions. The results later were drawn from the analysis of each meaning construction,

or the way they constructed meaning using the language. Three sets of open-ended worksheets were designed namely, metaphor, simile and personification worksheets. They were five worksheets each for metaphor, simile and personification. Five different expressions of metaphors, similes and personifications were taken from the short story. In each worksheet, there were five open-ended questions. Each question was designed by taking into consideration the three types of schema as being classified by Li et. al (2007) and Liu et. al (2010) (see Instrumentation A, B and C). The questions enquired the meaning of each figurative expression based on the three schema types which are language, content and formal. In each worksheet, all questions from 1 to 5 basically elicited responses based on language schema particularly, question number 1. Questions 2 and 3 elicited responses based on content schema. Questions 4 and 5 would elicit responses based on formal schema. In each worksheet, an excerpt was taken from the short story, 'QWERTYUIOP' by Vivien Alcock (containing each of the selected figurative expressions). These excerpts were mainly to provide a text source for reading because it signals for the participants' schema activation and it is where the figurative expressions are written.

3.5.2 Open-ended questionnaire

The second instrument was the open-ended questionnaire. This was designed to determine the factors that influence their schema in constructing meaning. It was a subjective type of questionnaire where the participants needed to respond according to their own opinions. Their written responses would give emphasis on the factors that contribute to their ability in constructing meaning. The session of answering this questionnaire was conducted in the second phase of the study. The type of questions was structured and subjective in nature

(see Instrumentation D). Overall, these questions also would provide some insights on the use of schema in responding to the worksheets' items during the first data collection phase. Besides that, questions 1, 2, 5, 9 and 10 elicited the opinions that would correlate with content schema. Questions 3, 6, 7, 8 and 10 elicited the opinions that would correlate with formal schema while questions 4, 7 and 10 particularly elicited the opinions that would correlate with language schema. Since schema would be correlated with the group's ability to construct meaning, the questions were also correlated with each category of schema.

Basically, this questionnaire was an open-ended style because it elicited each participant's understanding, opinions and views on constructing meaning during the worksheet session. It also elicited natural ideas from the participants in giving opinions. The questions were structured because it can provide more control towards the data collection. In this questionnaire, the questions elicited the participants' understanding about the texts read during the worksheets session, the text reading importance and their general background knowledge of the short story that might be considered to be the factors in gleaning meanings.

3.6 Conceptual framework

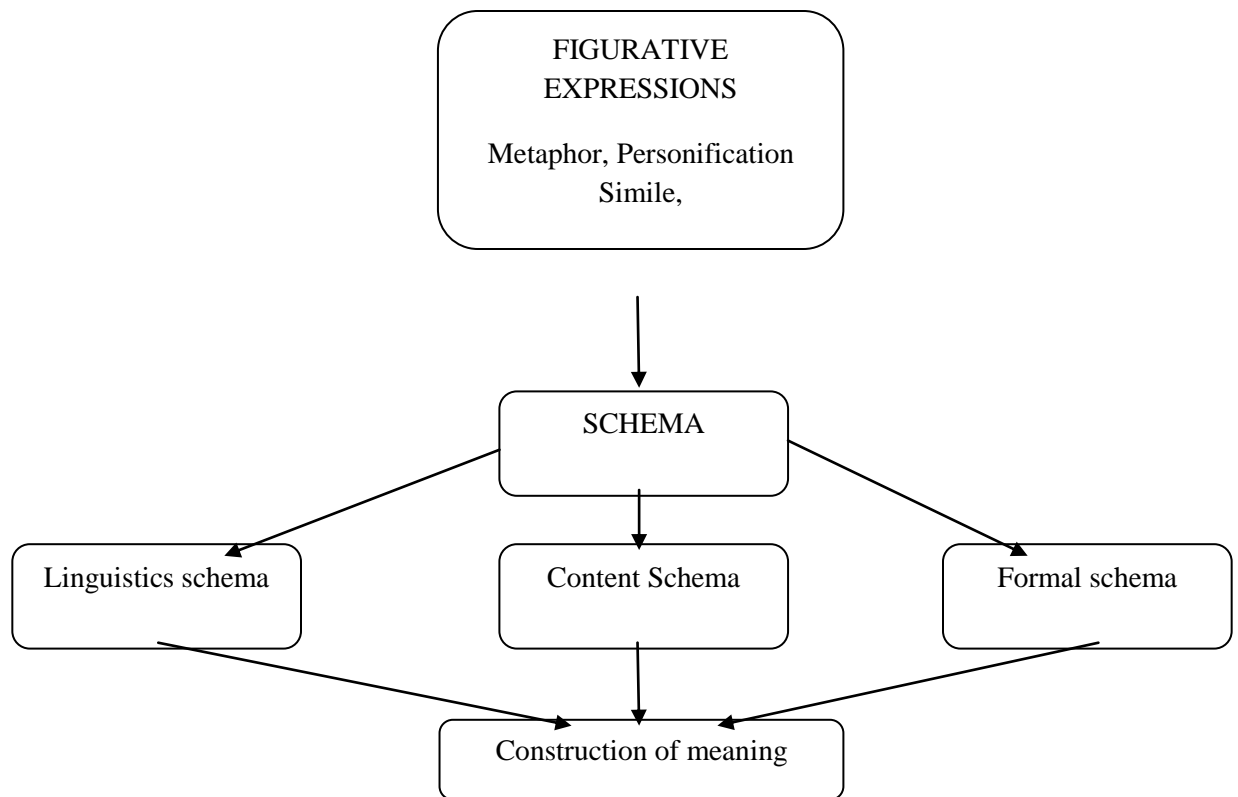


Figure 3.1: Conceptual framework of the case study.

The study focused on figurative expressions meaning construction. They were metaphor, personification and simile. The text that contained these expressions was targeted to trigger their schema in making meaning. There were three types of schema which are formal, content and language schema that was used by these learners to construct meaning of the figurative expressions.

3.7 Data collecting procedures

The first phase involves answering the worksheets. In this session, there were three sets of worksheet that they needed to answer namely, metaphor, simile and personification

worksheets sets. In each set, they must write the meaning of the figurative expressions based on their schema in L2. The participants were encouraged to write in L2 and based on their proficiency level, they did not have any issues in writing meaning in the language. Prior to the session, they were also instructed on what to do with the worksheets. The collection of responses was completed within a week with the help of the subject teacher. It was done during the English teaching period within the class' timetable. Metaphor worksheets (comprised of 5 metaphor expressions) was completed on Monday, simile worksheets (comprised of 5 simile expressions) was on Tuesday and lastly, the personification worksheet (comprised of 5 personification expressions) was collected on Wednesday. Since the English teaching period was for 70 minutes, the participants had to complete each worksheet within that time.

The second phase followed which was answering the open-ended questionnaire. In this session, each participant was required to answer the questionnaire based on their experience from the first phase of answering the worksheets to construct meanings. Prior to this session, they were also instructed on what to do with the questionnaire. This was done in the second week of data collecting period with the help of the subject teacher.

3.8 Data analysis plan

The plan for analysis was in a form of qualitative approach. It involved a thorough organizing, interpreting and examination of the data to generate some senses of meaning pattern (Cohen, Manion and Morrison, 2007, p.461). The analysis was based on the participants' meaning interpretations to see the themes, categories and similarities.

3.8.1 Qualitative analysis framework

Generally, this case study used a qualitative analysis framework. The data collected were analyzed using qualitative approach where it led to the answering of the research questions. Since the study was an interpretive research, the assessment of the researcher on the themes that were fitted to the major information categories was done. The analysis was inductive in form whereby it moved from detailed data (that is encoded answers from worksheet and open-ended questionnaire) to general codes and themes (Creswell, 2012). From the collected data, emerging patterns and similarities of themes were made by reading the data. This was to ensure a deeper understanding of how the participants actually encoded their meaning pattern based on the information supplied by them (Creswell, 2012, p.238). Moreover, the coding for each pattern of meaning construction was based on similarities and comparisons of the written data.

3.8.2 Coding the data into specific themes

Data from the worksheets collection and questionnaire were coded to find specific themes or patterns. This process was aimed at creating a sense of understanding over how the participants constructed meanings for the figurative expressions. Following Creswell (2007) and Tesch (1990), the steps in the coding process are described below:

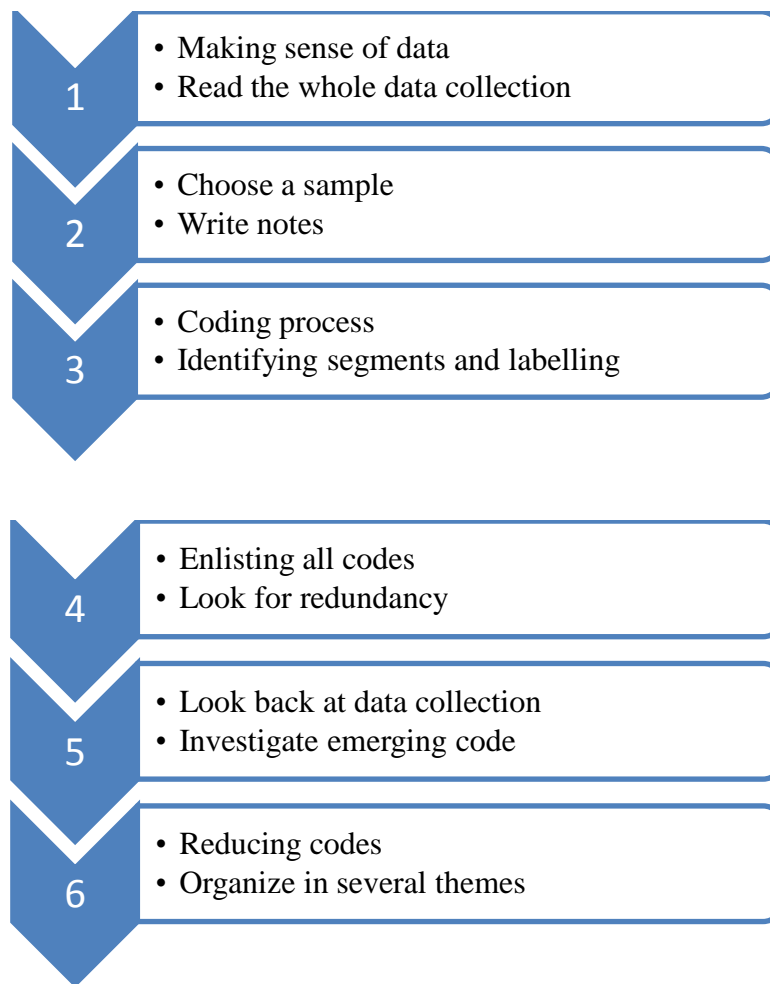


Figure 3.2: Coding process into themes.

3.8.3 Using the coding process to analyze the meanings based on schema divisions

Based on the coding process, several broader themes can be generalized from the data. In relevance of the three forms of schema namely, language, content and formal, (Li, Wu & Wang, 2007, p.18-19; Liu, Zhu & Nian, 2010, p.6; Mohammadi & Abidin, 2011, p.238) this coding process was used to find suitable themes for the three schema types (Li, Wu & Wang, 2007, p.18-19; Liu, Zhu & Nian 2010, p.6; Mohammadi & Abidin, 2011, p.238).

For language (or linguistic) schema, the analysis started by looking at the definitions of selected lexicon within the figurative expressions (in the L2 sentences) written by the participants. This was to analyze their existing language proficiency in using the right words and sentences to construct meaning. From the written responses, it indicated how the participants decode ideas to construct meaning. The more linguistic schema a learner possesses, a better understanding of the text is expected (Li et. al. 2007, p.19).

With content schema, background knowledge is crucial. The responses given indicated the most salient meaning stored in the schema because stored information is superior than information from context (Kecskes, 2006 p.2). Looking at the structure of the written responses as a whole idea, any form of general concept or comprehension, memorized facts or prior knowledge were analyzed. Therefore, any interpretation that was linked to the participants' schema and any explanation based from the novel were analyzed too. Meanings that were constructed can either be literal or figurative or both (Kecskes, 2006. p.2). Meanings that were based on contextual clues were also examined (clues from the texts provided in the worksheets).

In formal schema, knowledge of text types, text organization and language structures were focused. Since the study is on meaning constructions, inferences and the participants' reasons (on why the figurative expressions were used in texts) will also be examined because schema theory also emphasized the readers' ability at analogy drawing and inference making (Mohammadi & Abidin, 2011, p.239).

From the open-ended questionnaire, the participants' opinions over the use of texts, the reading process and background knowledge for meaning construction in general were analyzed to determine the factors that influence their schema in constructing meaning.

3.9 Conclusion

The process of coding the data required an extensive reading of the participants' written responses. The coding process was repeated manually in an iterative approach to ensure that any emerging codes were not left behind. The codes were then reanalyzed again for reduction and to finalize the best themes to describe how the L2 learners use their schema in constructing meaning. The three schema types were also taken into consideration in analyzing the themes.

CHAPTER 4

FINDINGS AND ANALYSIS

4.0 Introduction

This chapter presents the findings and analysis of the study. This includes the meanings constructed for the figurative expressions following the three types of schema which are language, content and formal schema based on the learners' written meanings. Similar patterns of meaning constructions based on the three types of schema are also examined to understand how the learners construct meaning. Lastly, the factors that influence the learner's schema in meaning constructions are discussed.

4.1 Participants' language schema

The findings of the study reveal that the participants used their language schema from word to sentence level. Their language schema is focused on the command of English particularly in writing. The findings reveal that the way participants construct meanings for selected words in each figurative expression proved that they had used their background knowledge. It also shows that their language schema in defining certain words in each expression is evident. Moreover, the participants used L2 in interpreting the meaning for each figurative expression particularly when they were asked to write their definitions in complete sentences. The findings reveal that they were able to use their schema to write simple

sentences. However, some learners also write incomplete sentences or fragments that contain meaning.

4.1.1 Vocabulary knowledge and lexical schema

The learners were able to define the selected words used in a certain figurative expression which shows their background knowledge in defining the meaning of a word. This shows that the participants managed to interpret the meaning of certain important words used to form the figurative expressions. This also shows that the participants had a nuance of the meaning of the selected words. This shows their ability in interpreting meaning at lexical level before proceeding to write meaning on sentence level.

4.1.1.1 Vocabulary knowledge and metaphor

From the first metaphor used in the text which is ‘someone wishing a snowman a happy summer’, ‘**wishing**’ and ‘**snowman**’ were defined. The metaphor was shown in the following short text:

“Be positive,” Mrs. Price told her departing students, as she shook them by the hand in turn. “Go out into the world and win! I have every confidence in you.”
When she came to the last student, however, her confidence suddenly evaporated. She looked at Lucy Beck, and sighed.
*“Good luck my dear,” She said kindly, but rather in the tone of voice of **someone wishing a snowman a happy summer**.*

(QWERTYUIOP, p9)

The use of ‘**wishing**’ in the text signaled the act of the principal in wishing the main character, Lucy, good luck. On the other hand, ‘snowman’ was used to characterize an

object that is cold, made of snow, in contrast with the phrase ‘a happy summer’, with the former (snowman) used to symbolize Lucy. For the word ‘**wishing**’ some of the appropriate definitions given were ‘hoping something good for someone’, ‘to want something that cannot happen’, ‘hope something’, a feeling that you want to have something or that something should not happen’, ‘hope something good from a person’, ‘desire to achieve something’ and ‘want something to happen or to be true even though it is unlikely or impossible’. These definitions were appropriate with the context of use for the word ‘wishing’ that is metaphorically and textually. Looking at the different words used to define the word ‘wishing’, it shows that these learners were knowledgeable of their appropriate meanings. As for the word ‘**snowman**’, some of the definitions given were ‘a statue made from snow that looks like a man’, ‘the figure of a person made of snow’, ‘the figure of a person made out of snow’, ‘a figure made from snow’, ‘figure of a person made out of snow’, and ‘idol that made by snow’. The definitions given were appropriate with the use of the word ‘snowman’ inside the context. When they read the text, they were targeted to understand the meaning of the word ‘snowman’ as a symbolization of the character, Lucy. In the text, the author used the metaphor to describe the fact that the principal did not believe that Lucy will get a job after college due to her poor ability. So when Lucy was wished good luck by the principal, the author, in her creative style, alluded that it is not possible. It was like a snowman that neither survives in a summer or someone who can be happy in it.

The second metaphor, ‘jumbles of sailors on the rough sea of life’, was written in the following short text:

Lucy wanted a job. More than anyone, more than anything, she wanted a job. She was tired of being poor. She was fed up with macaroni cheese and baked beans. She was sick of second-hand clothes.

*“We are **jumbles of sailors on the rough sea of life**,” her mother would say. Lucy loved her mother, but could not help wishing she would sometimes lose her temper. Shout. Scream.*

(QWERTYUIOP, p9)

For this particular metaphor expression, ‘**sailors**’, ‘**rough**’ and ‘**life**’ were defined. The author wrote the metaphor in the form of an advice given by Lucy’s mother to her daughter. These three words were rather easy to define. ‘**Sailors**’ and ‘**life**’ came from the noun class while ‘**rough**’ is an adjective that was used to describe the word ‘sea’. From the short text, the author tried to express that the mother believed they are like sailors who sail on the sea. The word ‘**rough**’ described their life to be challenging and tough. When this metaphor was used based on the storyline, it informed the learners that Lucy and her mother is living in a state of poverty and very much unhappy about it. The learners defined ‘**sailors**’ as ‘a crew on a ship’, ‘the people who work at sea’, ‘a person who works on a ship or a person who sails a boat’, ‘members of the ship’s crew’ and ‘a person whose occupation is sailing or navigation’. These definitions were appropriate with the contextual use of ‘sailors’ as suggested by the metaphor itself and how Lucy’s mother saw their role in life. For the word ‘**rough**’, some of the definitions were ‘more like waves’, ‘the uneven surface’, ‘harsh, violent, not calm or gentle’, as well as ‘a life full with conflict’. Again such interpretations for the word ‘rough’ clearly indicated that the learners were able to understand the concept

of the word. The definition of ‘a life full with conflict’ showed that the learners were able to define the overall meaning of the metaphor. The learners were also able to define the word ‘**life**’ as being ‘life that contains many mood like happy and sad’, ‘quality people have when they are not dead’, ‘the state of being alive as a human being’, ‘animals and plants have when they are not dead’, ‘human existence’ and ‘the ability to breathe, grow, reproduce’. The meanings given for the word ‘life’ were rather subjective as the word itself is very abstract in its literal definition. From the given definitions, generally the learners saw ‘life’ as to be living in happy or sad condition, a quality life, being a living creature, a state of existence and as having the attributes of a living creature.

From the third metaphor, ‘**windy hair**’, both ‘**windy**’ and ‘**hair**’ were be defined by the learners. This is the shortest metaphor found in the short story. This expression was written in the following short text:

Ross and Bannister was a small firm, with a factory just outside the town, making cushions and duvets; and an office in the High Street. On Monday morning, at ten to nine, the door to his office was shut and locked.

*She was early. She smoothed down her **windy hair**, and waited.*

At five past nine, an elderly man, with small dark eyes like currants and thick icing of white hair, came hobbling up the stairs.

(QWERTYUIOP, p12)

The author used this metaphor to describe the condition while she was waiting to be interviewed at the firm. The word ‘**windy**’ was defined by the learners as to be ‘cool because there are air around us’, ‘the wind is blowing a lot’, ‘characterized by wind’, and ‘with a lot of wind’. The learners were able to define the meaning in its literal form and

they managed to see its denotation of having a condition that is characterized by the wind. For the word '**hair**', definitely the learners had no difficulty in understanding what the word is. However, there were not many definitions given by the group. Some of the appropriate definitions given were 'thing around our head', 'fine thread that grow a lot on your head', 'the mass of long thin things that grow on the head' as well as 'hair is something which located on head'. Essentially the learners knew that when they read the metaphor, it described the condition of Lucy's hair, which tended to be defined in its organic or scientific form.

The fourth metaphor is '**tough** old **devil**'. '**tough**' and '**devil**' were defined. This metaphor existed within the short text below:

Lucy thought for a moment, then said, "Who was Miss Broome?"

*He beamed at her approvingly: "You catch on quick, I'll say that for you. In fact, you're not the timid mouse you look, Miss Beck. You're right little lion. Need to be, if you're going to take on Miss Broome. **Tough old devil**, she was."*

"Tell me about her," Lucy said, as they sat over their tea.

(QWERTYUIOP, p25)

In the above text, the author used the metaphor to describe the ghost of Miss Broome, who is the antagonist in the story. The metaphorical phrase was used to show how bad and evil the character of the ghost of Miss Broome is. The learners defined the word '**tough**' as to be 'able to withstand great strain', 'strong and resilient', 'difficult', 'determined, strong and extreme person' and 'having or causing problems'. These meaning denotations clearly showed that the learners were able to draw the meaning well and also indirectly draw inferences about the attitude of Miss Broome towards Lucy. Being a difficult person to deal

with as well as a resilient late secretary in the firm, Miss Broome is a tough ghost to handle. As for the word '**devil**', it was used as to emphasize more on the characteristic that Miss Broome's ghost has in the story. The learners defined the word as to be 'evil', 'a wicked person', 'an evil being', 'evil spirit', 'a person who likes to disturb another person' and 'ghost or person who likes to cause pain'. These definitions were appropriately characterized the attitude of the ghost in the story and the learners were able to understand the meaning of 'devil' within the story's context.

The fifth metaphor is 'typing **speed** that could make a tortoise **laugh**' was found in the following text:

*Lucy Beck was young and small and mouse-colored, easily overlooked. She had a lonely 'O' level and a **typing speed that could make a tortoise laugh**.*

"Whoever will want to employ me?" she had asked Mrs Price once, and Mrs Price had been at a loss to answer.

Lucy wanted a job. More than anyone, more than anything, she wanted a job.

(QWERTYUIOP, p9)

The word '**speed**', was defined by the participants as 'moving quickly or fast', 'fast movement', 'a movement in really high speed', 'rate of move or travel', 'fast', 'moving rapidly', and 'the fast movement'. The learners were able to define the lexical denotation following the context of its particular word was chosen to be defined because it describes Lucy's typing skill. When the learners were able to define the meaning appropriately, then it showed that they understood the use of the word in the phrase as well as its connotation within the metaphorical expression itself. The word '**laugh**' was defined as 'to make the sounds that show you are happy', 'the thing that people do when they are happy', 'express

or manifest emotion’ and ‘to make the sounds that show you are happy or think something is funny’. Based on these definitions, it is apparent that the learners understood the literal meaning of the word and its connotation within the metaphor phrase. The metaphor described Lucy’s typing skill as being comparable to a tortoise’s movement. Moreover, the author went further by writing that Lucy’s typing is even slower than a tortoise’s pace.

4.1.1.2 Vocabulary knowledge and personification

From the personification of ‘the **machine** went **mad**’, there are two words that need to be defined: ‘**machine**’ and ‘**mad**’. This personification can be found in the following text:

Lucy hesitated. She did not know quite how to reply to this. In the end she typed:

How do you do? I am Miss Beck.

GO AWAY, MISS BECK.

Why should I?

I AM SECRETARY HERE, it stated, this time in red letters.

No, you’re not! I am! Lucy typed angrily.

The machine went mad.

*QWERTYUIOP”/ @ Q U E R T Y U I O P &() *QWERTYUIOP!, it screamed,
shaking*

and snapping its keys like castanets.

(QWRTYUIOP, p20)

The word ‘**machine**’ is a noun form and it symbolized the protagonist inside the text and ‘**mad**’ was the human characteristic it personified. The learners defined ‘**machine**’ as to be ‘a piece of equipment which used electricity’, ‘an apparatus using mechanical power to perform’, ‘the typewriter’, ‘things or tools that used for work’, and ‘a piece of equipment with moving parts’. Definitions like ‘a piece of equipment which used electricity’ and ‘an

apparatus using mechanical power to perform’ were appropriate for the word ‘machine’ as it was personified.. ‘The typewriter’ directly showed that this definition resembled the main protagonist which is the ghost of Miss Broome. The word ‘**mad**’ was defined as ‘angry’, ‘insane’, ‘naturally emotion that had in human’, ‘having a mind that does not work normally’, ‘very angry’ and ‘crazy’. Such definitions were appropriate based on the personification and learners were able to determine its denotation well. Most of the definitions given were directly focused on a human emotion that is unhappy such as ‘angry’ and ‘very angry’ as well as on the extreme mind state such as ‘insane’ and ‘crazy’. These definitions clearly reflected the personified subject in the text which is the typewriter haunted by Miss Broome’s spirit.

In the second personification, ‘the **wind** caught it and **carried** it away’, ‘**wind**’ and ‘**carried**’ were defined. The word ‘**wind**’ is an essential lexical element within the personification and ‘**carried**’ as one of the human characteristics attributed to the ‘wind’. The word ‘**carried**’ indicates a movement of something from one place to another. The learners were able to define it, in fact, they actually understood that Miss Broome’s spirit had moved on or has gone away in the end. This personification existed in the short text below:

The machine was silent. Lucy waited, but it said nothing more.

So she typed:

Goodbye Miss Broome. Best of luck in your new job,

Yours sincerely,

Lucy Beck, Secretary

*She folded the finished letter into a paper dart and sent it sailing out the window.
The wind caught it and carried it away.*

(QWERTYUIOP, p30)

The learners defined '**wind**' as to be 'air', 'one of the element', 'the mixture of gasses around us that we breathe', 'natural movement of the air', 'is a current of air that is moving across the Earth's surface' and 'air that moves quickly as a result of natural forces'. These meanings can be in scientific terms. Since the group of learners comes from a Science stream class, their background knowledge would definitely be scientific in nature, and this extends to the way they see and define things. As for the word '**carried**', they defined it as 'bring', 'brought', 'support and move someone or something from one place to another', 'the act of carrying something' and 'to hold something in your hand while you are moving from one place to another'. The definitions were acceptable in the sense that the author tried to emphasize that the wind had carried the ghost of Miss Broome to a faraway place.

From the third personification which is '**honesty compelled** her to add', '**honesty**' and '**compelled**' were defined. This personification was shown in the following text:

Liquid paper, the things they invent! And if that runs out, cross out the mistakes with a black pen-see I've put one in your tray. Nice and thick it is. That's should keep her quiet."

*"I don't make mistakes," Lucy said; then **honesty compelled her to add**, "well, not very many. I've been trained. I've got a diploma."*

"Yes. Yes my dear, so they all had," he said sadly, and left.

(QWERTYUIOP, p14)

This particular personification example was very abstract in meaning because '**honesty**' cannot be seen or grasped and defining it required the learners to be attentive, while at the same time being cognizant of Lucy's desire to be honest by telling the truth. With this, the author has brought to light about Lucy's positive quality, which is honesty. The learners defined '**honesty**' as 'sincere', 'true or not lie', 'sincerity', 'truly', and 'the quality of being honest'. These definitions show that they grasped the meaning of being honest as it is used in the text. For the word '**compelled**', the learners defined it as 'force', 'use force upon', 'force or oblige to do something' and 'force someone to say it'. The word '**compelled**' was chosen because it was the human characteristic that was given to the word '**honesty**' and the meanings given by the learners showed that they understood its use in the phrase as a personification. .

The fourth personification is 'while her eyes **dreamed** round the **office**' was written in the following text:

*She was a touch-typist. She did not need to look at the keys. Her fingers kept up their slow, steady rhythm, **while her eyes dreamed round the office**, out of the window, down into the sunny street.*

"...our new line of Sunburst cushions in yellow, orange and pink," came Mr Ross's voice.

There was something odd! A sudden wrongness felt by her fingers, a tingling, an icy prickling..

(QWERTYUIOP, p16)

The learners defined the words '**dreamed**' and '**office**'. '**Dreamed**' was the human attribute given to the eye, which stood alone as a subject within the phrase. The learners defined '**dreamed**' as 'see', 'wish', 'absorb surround', 'daydream', 'feel something',

imagine’ and ‘ponder’. These definitions fit the literal denotations of the word. When the word is used within the context of the personification, ‘see’, ‘absorb surround’ and ‘ponder’ were more appropriate. The learners defined ‘**office**’ as a ‘set or rooms or buildings used as a place for work’, ‘room used for clerical work’, ‘place where people work’, ‘a place or room to work’ as well as ‘room or building for work’. The learners were able to define the word ‘office’ in a way suitable for how it is used in the personification context.

From the fifth personification, ‘it **hummed** back at her **innocently**’, ‘**hummed**’ and ‘**innocently**’ were defined. The word ‘**hummed**’ is the human attribute given to the personified subject ‘it’ which, which refers to the typewriter. The word ‘**innocently**’ is an adverb and can denote a specific meaning when used with the word ‘hummed’. This personification existed in the following text:

*She snatched her fingers away and stared at the typewriter. **It hummed back at her innocently**. What was wrong? There was something...Her glance fell on the uncompleted letter.*

Dear Sirs,

I am pleased to inform you that QWERTYUIOP and Bannister’s have introduced a new QWERTYUIOP of Sunburts cushions in QWERTYUIOP, orange and QWERTYUIOP...

(QWERTYUIOP, p16)

The learners defined ‘**hummed**’ such as ‘make a low, steady continuous sound’, ‘sing a song with a small voice’, ‘singing with mouth closed’, ‘make a low sound’ and ‘to make a continuous low noise’. These definitions were acceptable. Some definitions such as ‘sing a song with a small voice’ as well as ‘singing with mouth closed’ were also appropriate because these definitions were more literal in form. For the word ‘**innocently**’, the learners

defined it as ‘in a not unlawful manner’, ‘virgin’, ‘don’t know anything’, ‘pretending not to know something about a situation’, ‘not having done wrong’ and ‘in an innocent manner’. The definition of ‘virgin’ might not be that appropriate in the specific context to which it is being used in the text. Meanings like ‘don’t know anything’, ‘pretending not to know something about a situation’ and ‘in an innocent manner’ were more or less appropriate. While ‘in a not unlawful manner’, the learners might have meant that the typewriter was behaving in a strange manner.

4.1.1.3 Vocabulary knowledge and simile

The first simile is ‘**clicking** like badly fitting **false teeth**’ was shown in the following text:

Lucy typed quickly:

Are you from outer space?

*The typewriter rocked, as if with laughter, its keys **clicking like badly fitting false teeth**.*

IDIOT, it wrote.

Who are you? Lucy typed.

Miss Broome, it answered.

Lucy hesitated. She did not know quite how to reply to this.

(QWERTYUIOP, p20)

The word ‘**clicking**’ referred to the sounds made by the haunted typewriter. On the other hand, ‘**false teeth**’ was the main object that the learners needed to refer to with the word ‘**clicking**’. The learners defined ‘**clicking**’ as to be ‘short sharp sound’, ‘press’, ‘a short low noise’, ‘press on something’ and ‘to make or cause something to make a short sharp sound’. The definitions of ‘press’ and ‘press on something’ were appropriately used for the root word of ‘**clicking**’ which is ‘click’. While ‘short sharp sound’, ‘a short low noise’ and ‘to

make or cause something to make a short sharp sound’ were more directed as how ‘**clicking**’ actually sounds like. As for the word ‘**false teeth**’, the learners defined it as ‘dentures’, ‘artificial teeth that are worn by someone who has lost their natural teeth’, ‘artificial teeth’, and ‘a set of artificial teeth’. These definitions clearly showed that the learners were able to understand the meaning of the word in question.

From the second simile, ‘no need **to look** like a **frightened** mouse’, ‘**to look**’ and ‘**frightened**’ were defined. This simile was shown in the following text:

“You’re going?” Lucy asked, surprised.

“Yes, my girl. I’ve errands to do. Not frightened of holding the fort on your own are you?”

“No, but...”

“You can take a telephone message without getting the names muddled, can’t you?”

“Yes, of course.”

“Nothing else to it, is there? No need to look like a frightened mouse.”

“I’m not!”

(QWERTYUIOP, p13)

The phrase ‘**to look**’ carried the denotation directed towards Lucy’s facial expression while ‘**frightened**’ modified the noun and reflected Lucy’s facial expression. The learners defined ‘**to look**’ as ‘to see’, ‘look upon’, ‘to impress or look good’ and ‘turn eyes in a particular direction’. The meanings given such as ‘to see’ and ‘look upon’ were literally correct but following the context of its use within the simile phrase, it should denote the meaning of ‘looking like a..’. ‘to impress or look good’ might be far from the reasonable definition while ‘turn eyes in a particular direction’ could be the appropriate meaning for ‘to look at’.

'Frightened' was defined such as 'afraid', 'be afraid', 'fear', 'scary', 'full of fear or worry' and 'anxious'. Based on the context, these definitions were appropriate for **'frightened'**.

In the third simile, **'shot off like a scalded cat'**, **'shot off'** and **'scalded'** were defined. This simile was written in the following text:

*Anything you want, just ask old Harry. Mr Ross is down at the factory in the morning, but he's left you plenty of work to be getting on with." He pointed to a pile of tapes on the desk. "Letters to be typed, those are. He got behindhand, with the last girl leaving so quick. Left the same day she came. **Shot off like a scalded cat!**"*

(QWERTYUIOP, p13)

The word **'shot off'** referred to the main action and meaning from the simile focusing on the action of running away from something. **'Scalded'** was used to modify the noun 'cat'. The learners needed to define this word as it provided a clue on how the characters' condition as depicted in the text. The learners defined **'shot off'** as to 'suddenly disappear', 'run away', 'run' and 'run away from something'. The meaning 'suddenly disappear' was rather far-fetched with the true meaning of **'shot off'** while 'run away from something' and 'run' would fit the actual definition. **'Scalded'** was defined as 'blistered', 'injured with hot liquid', 'burn somebody or something with very hot liquid', 'surprised', 'injured' and 'a burn wound caused by hot water or steam'. The concept of 'scalded' being used within the simile depicted the condition of the cat which had been injured, causing it to run away instantly. When the learners defined the word as 'injured with hot liquid' or 'burn somebody or something with very hot liquid', it showed that the learners defined it literally. Nevertheless, the concept of the word **'scalded'** was understood. 'Surprised' as a definition of the word might not be that appropriate as it is rather another reaction to being 'scalded'.

In the fourth simile, ‘**white fluid** ran down the typing paper like **melting** ice-cream’ the words ‘**melting**’ and ‘**white fluid**’ were defined. This simile was shown in the following text:

Then she took the cap off the bottle of correcting fluid.

*For an hour, she battled with the machine. As fast as QWERTYUIOPs unwanted capitals appeared, she attacked with a loaded brush. The **white fluid ran down the typing paper like melting ice-cream**, and dripped thickly into the depths of the typewriter.*

YOU’RE DROWNING ME, it complained pathetically, and she swiped at the words with her brush.

(QWERTYUIOP, p22)

The word ‘**white fluid**’ in the text refers to the correction fluid. The word ‘**melting**’ was chosen because it described and modified the noun and gave more emphasis on the meaning of the noun. Learners defined ‘**white fluid**’ as ‘liquid paper’, ‘consisting of particles that move freely among themselves’, and ‘a liquid white in color used to correct mistakes’. The meaning of ‘consisting of particles that move freely among themselves’ was scientifically termed given that the group belongs to the Science stream students. The learners defined ‘**melting**’ like ‘become liquid like ice-cream’, ‘in the form of liquid’, ‘melt like a form of liquid’, ‘change from solid to liquid’ as well as ‘to become liquid’. The definitions given were again very scientific. For example, meanings like ‘in the form of liquid’, ‘melt like a form of liquid’ and ‘change from solid to liquid’ clearly contained jargons used in science to define the word ‘**melting**’. The learners defined ‘**melting**’ as to be appropriate in scientific terms but still managed to capture the meaning as used in the context.

For the fifth simile, ‘your fingers **flying over** the keys like white **butterflies**’, ‘**flying over**’ and ‘**butterflies**’ were defined. This simile was shown in the following text:

*“None of your touch-typing for her! Every letter she stared in the face like it was a criminal and she the judge. You can’t wonder she hates you young girls, with **your fingers flying over the keys like white butterflies**, and your eyes gazing out into the sunshine. They gave her the push, you know.”*

“After forty-three years?” Lucy said shocked into sympathy.

(QWERTYUIOP, p24)

The word ‘**butterflies**’ denoted the meaning of an object that was being resembled upon inside the simile. ‘**Flying over**’ was chosen as it connoted the skill of typing and the learners needed to understand the meaning on how it was used within the simile phrase. The learners defined ‘**flying over**’ as ‘going freely in air’, ‘move through in air’ and ‘flying on top of something’. Literally, these definitions were correct if ‘**flying over**’ was used outside the context and if it is used to show something that is flying in the air. However, the most appropriate definition based on the context should be touching the keys of the typewriter with ease. Even though the learners did not directly grasp the meaning as such, the literal form of ‘**flying over**’ can be understood based on their background ideas. ‘**Butterflies**’ was defined as ‘insect with four large often brightly colored wings’, ‘an animal, insect that can fly’ and also ‘an insect with colorful wings’. These definitions were of course appropriate.

4.1.2 Sentence constructions knowledge and syntactic schema

The participants’ language schema is also shown through their writing skill in L2. The meaning constructions were seen from the participants’ sentences that provided meanings.

They were able to write sentences correctly as far as the ‘rules’ of grammar is concerned. The learners were also able to interpret in meaningful fragments (that lacked a main clause or a complete thought of a complete sentence) correctly. Although their interpretations were in sentences and fragments that contained grammatical errors (or inaccurately written) but still they contained meaning.

4.1.2.1 Sentence construction and metaphor

The first metaphor, ‘someone wishing a snowman a happy summer’ was written in the following text:

“Be positive,” Mrs. Price told her departing students, as she shook them by the hand in turn. “Go out into the world and win! I have every confidence in you.”

When she came to the last student, however, her confidence suddenly evaporated. She looked at Lucy Beck, and sighed.

*“Good luck my dear,” She said kindly, but rather in the tone of voice of **someone wishing a snowman a happy summer**.*

(QWERTYUIOP, p9)

The participants were able to appropriately render intelligent and proper definitions for the following phrases: ‘the phrase means someone who desires and the desire can’t be real’, ‘Mrs. Price says good luck to Lucy but she was not confident that Lucy will get a job as a secretary in the future’, and ‘Mrs. Price wishing her students good luck and she was confident with them except Lucy’. These sentences carried the point that Mrs. Price, the principal of the secretarial college was not confident that Lucy will find a job after her graduation. Some of the participants did not arrive at a correct interpretation and wrote: ‘Mrs. Price hope that Lucy Beck get a job even if she suppose slow on her typing skills’,

‘Mrs. Price wished Lucy Beck good luck because she didn’t confident that Lucy will got a job’, ‘Lucy’s principle have doubt on her capability to get works’ and ‘the principal of Belmont Secretarial College don’t believe Lucy can got a job’. The grammatical lapses are quite evident but nonetheless, there was an attempt to interpret the metaphor, although the point of Mrs. Price’s ‘doubt’ was not grasped correctly. Some of the interpretations were also written in correct fragments such as ‘wishing someone a happy thing even it is not real’, ‘hope something that can’t be in life’, and ‘wishing for the impossible thing’. These fragments contained the basic definition of the metaphor as to be wishing someone an impossible thing. A couple of the grammatically incorrect fragments that still contained meaning were ‘wishing something good but they not confident with what their says’ and ‘someone that want something but without his confidences that he will get it’. These two fragments contained the point where someone wishes someone something without much confidence.

The second metaphor is ‘jumbles of sailors on the rough sea of life’. It was written in the following text:

Lucy wanted a job. More than anyone, more than anything, she wanted a job. She was tired of being poor. She was fed up with macaroni cheese and baked beans. She was sick of second-hand clothes.

*“We are **jumbles of sailors on the rough sea of life**,” her mother would say.*

Lucy loved her mother, but could not help wishing she would sometimes lose her temper. Shout. Scream.

(QWERTYUIOP, p9)

The correctly written sentences with meaning were as follows: ‘the phrase means this life is not easy and had more of challenge’, ‘Lucy and her mother have no choice but to accept

everything in their lives’ and ‘Lucy is very desperate to get a job’. The first two meaning constructions were appropriate as they both touched on the challenging life faced by Lucy and her mother while the latter indicated Lucy wanted to seriously change her circumstance. The following were the correct meaningful fragments: ‘the obstacles that must be fought in life’ and ‘people that live with suffering and full of difficulties’. The words ‘obstacles’, ‘suffering’ as well as ‘difficulties’ already are indicative of appropriate meaning representation for the metaphor ‘rough sea of life’.

The followings were those which can be considered faulty (in terms of grammaticality) definitions: ‘this life not easy and had more of challenge’, ‘Lucy and her mother lives in difficulties and poor’, ‘Lucy family’s have to face many problem that because Lucy is a poor family’ and ‘the author want to show Lucy have poor life basically’. However, these sentences still reflect the way Lucy and her mother live as portrayed in the text. One grammatically faulty fragment goes, (but the meaning is also apparent in) ‘a crew on a ship that face with many barrier’ and ‘life like a ship on the sea that will come with many conflict and agony’. The analogy here is interesting and cannot be considered wrong as indeed the meaning of life’s challenges could be symbolized by a crew’s journey of life on a ship that sails on the sea.

The third metaphor which is ‘windy hair’ was written in the following text:

Ross and Bannister was a small firm, with a factory just outside the town, making cushions and duvets; and an office in the High Street. On Monday morning, at ten to nine, the door to his office was shut and locked.

*She was early. She smoothed down her **windy hair**, and waited.*

At five past nine, an elderly man, with small dark eyes like currants and thick icing of white hair, came hobbling up the stairs.

(QWERTYUIOP, p12)

As for this particular metaphor, there were few correctly constructed meanings in properly written sentences. One accurately written sentence that contained meaning was ‘the phrase means someone was very beautiful’. Other forms of meaning were written in correct fragments such as ‘a fashion of hair style’ and ‘a woman that has a windy hair’. Nevertheless, these fragments carried the basic interpretation of Lucy’s hair style in the text as metaphorically depicted to be free and loose like the wind.

The inaccurately written sentences with meaning were: ‘Lucy have a beautiful hair’, ‘Lucy has windy style hair on her first work’, and ‘the hair fly when had a cool wind’. These sentences carried the meaning bout Lucy having a beautiful hair, carried in a loose fashion. Another example of an inaccurately written fragment was ‘a style of hair that use by many people’. This fragment has little to do with the true meaning of the metaphor but it still touches on certain of fashion about wearing the hair loose.

The fourth metaphor is ‘tough old devil’ and was written in the following text:

Lucy thought for a moment, then said, “Who was Miss Broome?”

*He beamed at her approvingly: “You catch on quick, I’ll say that for you. In fact, you’re not the timid mouse you look, Miss Beck. You’re right little lion. Need to be, if you’re going to take on Miss Broome. **Tough old devil**, she was.”*

“Tell me about her,” Lucy said, as they sat over their tea.

(QWERTYUIOP, p25)

The correctly written sentences with meaning were ‘Miss Broome is an old bad woman’ and ‘Miss Broome is the tough old devil and told Lucy to watch out’. These two interpretations reflected the characteristic of the late Miss Broome in the text. Most of the meanings were also constructed in fragments such as ‘the strong old devil’, ‘someone who is very brave that will go through everything’, ‘the strong old devil that haunted the office’, ‘a bad old woman’, and ‘a person with a really bad attitude’. These correctly written fragments captured Miss Broome’s spirit that is brave, strong, and evil.

A good example on one of the inaccurately written sentences was: ‘the tough old devil did not wanted to go from the typewriter so it always disturbing who want to take her place as a secretary’. Despite the grammatical lapses in this sentence, the participant here was still able to drive a good point as made apparent in the text; that the spirit of Miss Broome lives in the typewriter and becomes hostile towards new secretaries who use the same typewriter. Some of the inaccurately written fragments with meaning were: ‘old devil that always disturb person although the person do not do any mistakes’, ‘a person that like to disturb and it really strong’ and ‘a person that always disturb another person’. These three examples characterized bad persona that is disturbing others like antagonist in the story, or the spirit of Miss Broome.

The fifth metaphor is ‘typing speed that could make a tortoise laugh’ was written in the following short text:

*Lucy Beck was young and small and mouse-colored, easily overlooked. She had a lonely 'O' level and a **typing speed that could make a tortoise laugh**.*

"Whoever will want to employ me?" she had asked Mrs Price once, and Mrs Price had been at a loss to answer.

Lucy wanted a job. More than anyone, more than anything, she wanted a job.

(QWERTYUIOP, p9)

The data yielded the following accurately written sentences with meaning like: 'Lucy had no experience in typing', 'Lucy has a well typing skill but on a slow movement', 'Lucy has a low speed in typing', 'Lucy Beck wanted a job very much, but she had bad typing skills' and 'No one will employ Lucy with her bad grades and slow typing speed'. These sentences pointed out that Lucy, a fresh graduate from the secretarial school does not have very good typing skills. An example of a correctly written fragment with meaning was 'a slow typing skill that can make people laugh'.

Some of the faulty sentences that contain meaning were: 'Lucy that have a bad typing speed that can make people laugh at her', 'Lucy Beck typing are bad and not very good it too slow', 'Lucy was poor typist and had 'O' level typing in her Belmont Secretarial College' and 'Lucy Beck typing are bad and not very good it too slow'. Despite the grammatical lapses, the participants were able to delineate Lucy's faulty typing skills. On the other hand, there were two examples of incorrectly written fragments with meaning: 'person who typing so slowly' and 'the speed that too slow when typing as slowly as a tortoise'. In these fragments, the main point of typing too slow was evident and represented the meaning of the metaphor used in the text.

4.1.2.2 Sentence constructions and personification

The first personification is ‘the machine went mad’ and was written in the following text:

Lucy hesitated. She did not know quite how to reply to this. In the end she typed:

How do you do? I am Miss Beck.

GO AWAY, MISS BECK.

Why should I?

I AM SECRETARY HERE, it stated, this time in red letters.

No, you’re not! I am! Lucy typed angrily.

The machine went mad.

*QWERTYUIOP”/ @ Q U E R T Y U I O P &() *QWERTYUIOP!, it screamed,
shaking and snapping its keys like castanets.*

(QWERTYUIOP, p20)

The accurately written meaningful sentences were ‘the machine was angry’, ‘the ‘machine is not well’, ‘the machine went mad means the machine does not work functionally’ and ‘Miss Broome told Miss Beck to go away and leave the job’. The mention of ‘angry’, ‘not well’ and ‘does not work functionally’ meant that the spirit of Miss Broome who was the protagonist in the story, acted or behaved like a crazy person in attempt to drive away Lucy. On the other hand, there was one meaningful fragment about the spirit’s plea for Lucy to quit her job: ‘about the haunted machine that always typed QWERTYUIOP when Lucy typed’. This fragment contained the point of haunted machine which is the typewriter.

There were also meaningful sentences that were grammatically faulty: ‘the machine was got angry about something’, ‘Miss Broome mad to Lucy Beck’, ‘Miss Broome dislike

Lucy as the new secretary', 'the machine that been controlled by Miss Broome have gone insane', and 'the author try to say the machine always haunted Lucy'. These sentences meant about the spirit of Miss Broome dislike Lucy as the new secretary in the firm and the spirit made disturbance through the typewriter.

The second personification which is 'the wind caught it and carried it away' was written in the following text:

The machine was silent. Lucy waited, but it said nothing more.

So she typed:

Goodbye Miss Broome. Best of luck in your new job,

Yours sincerely,

Lucy Beck, Secretary.

She folded the finished letter into a paper dart and sent it sailing out the window.

The wind caught it and carried it away.

(QWERTYUIOP, p30)

The correctly written meaningful sentences were 'the wind carried the paper away', 'Lucy threw the paper out of the window and the wind carried it away', 'the wind caught the letter away and also carried away the spirit of the old secretary', 'Lucy Beck finally convinces the spirit to leave the office' and 'Lucy helps Miss Broome to let go of the past and be at peace'. These sentences carried a complete thought about the blowing wind had carried the folded goodbye letter that Lucy Beck had typed and this phenomenon resembled the departure of Miss Broome's spirit from the typewriter; from here to the next life. Only one correctly written meaningful fragment was found. It was 'something that is blown away by the wind', which was a literal interpretation of the folded letter that was blown away.

The inaccurately written sentences with meaning were ‘the letter was threw away by Lucy’, ‘the wind take and bring away the letter far far away’, ‘the wind bring the paper dart that throw by Lucy Beck go away’, ‘the wind bring the letter and also carried away the spirit’, ‘the spirit was go away from the office’ and ‘the author want to say that after Lucy throw the letter the spirit will not haunt them again’. These sentences, although faulty tackled the literal interpretation of the text; that the paper was being discarded by Lucy and wind blew it away; or the blowing away of the paper has signaled the departure of the haunting spirit of Miss Broome.

The third personification is ‘honesty compelled her to add’ and it was written in the following text:

Liquid paper, the things they invent! And if that runs out, cross out the mistakes with a black pen-see I’ve put one in your tray. Nice and thick it is. That’s should keep her quiet.”

*“I don’t make mistakes,” Lucy said; then **honesty compelled her to add**, “well, not very many. I’ve been trained. I’ve got a diploma.”*

“Yes. Yes my dear, so they all had,” he said sadly, and left.

(QWERTYUIOP, p14)

As for this personification, the learners did not write any accurate sentence or fragment with meaning. Most of the meaningful interpretations came in the forms of inaccurate sentences and fragments. The examples of inaccurate sentences were ‘Lucy Beck talked to Harry Darke that she do not make mistake when typing’, ‘Lucy try pretend that she was not to poor because she get a diploma’, ‘Lucy try to tell the truth’, ‘Lucy Beck honestly talk to Harry Darke that she have been trained and got a diploma’, and ‘Lucy were force to say the truth to his boss’. No inaccurate fragment forms were found that contained appropriate

meaning of the personification as well. From the inaccurate sentences, the learners tried to tell about Lucy's attempt to 'sell' her typing skills as being good enough to Harry Darke, her new boss. The responses were also targeted towards the fact that Lucy is trying to tell the truth about her skill in typing which is not perfect.

The fourth personification 'while her eyes dreamed round the office' is used in the text as below:

*She was a touch-typist. She did not need to look at the keys. Her fingers kept up their slow, steady rhythm, **while her eyes dreamed round the office**, out of the window, down into the sunny street.*

"...our new line of Sunburst cushions in yellow, orange and pink," came Mr Ross's voice.

There was something odd! A sudden wrongness felt by her fingers, a tingling, an icy prickling..

(QWERTYUIOP, p16)

The accurately written sentences with meaning were 'Lucy Beck was a touch-typist; she did not need to look at the keys', 'she looked or examined the whole room', 'she was looking around the office' and 'Lucy was a touch-typist'. These sentences carried the meaning of Lucy can type without looking at the typewriter as she is a touch-typist person. The learners also emphasized within the sentences that while typing, Lucy can still look around the room. No accurate meaningful fragments were written for this specific personification.

Some of the inaccurately written interpretations with meaning were: 'she looked every part and side of the room', 'she see every side of the room', 'she observe every side

and things in the office’, ‘Lucy looked around the room while her hand typing at the typewriter’, ‘the author want to say that Lucy look around the office while doing her work’ and ‘Lucy not need to look at the keys when typing’. The first three sentences clearly indicated that Lucy is watching the condition around the room and this provided the basic meaning of the personification itself. The last three sentences meant that Lucy is looking around the office area while typing being a touch-typist. No acceptable inaccurate fragments were found that contained meaning for this personification.

The fifth personification, ‘it hummed back at her innocently’ can be seen below:

*She snatched her fingers away and stared at the typewriter. **It hummed back at her innocently.** What was wrong? There was something...Her glance fell on the uncompleted letter.*

Dear Sirs,

I am pleased to inform you that QWERTYUIOP and Bannister’s have introduced a new QWERTYUIOP of Sunburts cushions in QWERTYUIOP, orange and QWERTYUIOP...

(QWERTYUIOP, p16)

As for this personification, there was no accurate sentence written with meaning. The closest in appropriate meaning was found from a single correctly written fragment which was ‘someone who doesn’t feel guilty’. This fragment indicates that this ‘someone’ could refer to the ghost of Miss Broome who haunted the typewriter and disturbed Lucy’s task. The spirit also did not feel guilty of disturbing Lucy.

A few of the acceptable meaning constructions were seen from inaccurate sentences such as ‘the typewriter start haunting Lucy with letter’ and ‘Miss Broome’s spirit disturbing

Lucy's job'. The most appropriate meaning should be the spirit did not feel any remorse in disturbing Lucy's work and it made a sound as if it does not do anything. The meanings written by the learners were indirectly suitable to the real definition of 'it hummed back at her innocently'. Nevertheless, the sentences were written with clues that stated the spirit really disturbed Lucy.

4.1.2.3 Sentence constructions and simile

The first simile 'clicking like badly fitting false teeth' was written as follows:

Lucy typed quickly:

Are you from outer space?

*The typewriter rocked, as if with laughter, its keys **clicking like badly fitting false teeth**.*

IDIOT, it wrote.

Who are you? Lucy typed.

Miss Broome, it answered.

Lucy hesitated. She did not know quite how to reply to this.

(QWERTYUIOP, p20)

The following were the grammatically correct sentences: 'the phrase means someone was typing with a loud noise' and 'the key rocked like it does not fit in the typewriter'. These sentences conveyed that someone is clicking the typewriter keys loudly as if annoying someone else. The sentences were correct and each had a point. The first sentence meant that the typewriter or the spirit of Miss Broome made a loud sound through the clicking of the keys to annoy Lucy while the second sentence meant that the keys of the typewriter moved by itself as if they were going to detach from the machine. No correctly written fragments with meaning were written by the participants.

The following grammatically faulty phrases were able to yield meanings too: ‘the spirits who used to moved the typewriter without Lucy touch’, ‘the phrase try to tell that the spirit can moved the typewriter without Lucy touched it’, ‘the typewriter click to happy until make sound and nonsense to Lucy’, ‘Miss Broome was laugh at Lucy’ and ‘Miss Broome try to fear Lucy with do thing that can disturb Lucy’. The phrases ‘the spirits who used to moved the typewriter without Lucy touch’ and ‘the phrase try to tell that the spirit can moved the typewriter without Lucy touched it’ showed that the spirit of Miss Broome was manipulating the typewriter. The phrases ‘the typewriter click to happy until make sound and nonsense to Lucy’, ‘Miss Broome was laugh at Lucy’ and ‘Miss Broome try to fear Lucy with do thing that can disturb Lucy’ pertains to the clicking of the typewriter keys as if to annoy and bother Lucy. One fragment form was found that contained a related meaning which was ‘to show Miss Broome haunts the typewriter’. This fragment indirectly defined the meaning of the simile in the text, supporting the fact that the spirit was haunting the typewriter

The second simile is ‘no need to look like a frightened mouse’ was shown in en the following text:

“You’re going?” Lucy asked, surprised.

“Yes, my girl. I’ve errands to do. Not frightened of holding the fort on your own are you?”

“No, but...”

“You can take a telephone message without getting the names muddled, can’t you?”

“Yes, of course.”

*“Nothing else to it, is there? **No need to look like a frightened mouse.**”*

“I’m not!”

(QWERTYUIOP, p13)

Those who got it accurately wrote: ‘there’s no cause for you to look frightened’ and ‘no need to be afraid like a mouse’. These two sentences answered the meaning of the simile based on the learners’ background knowledge. As for the other meaningful sentences given :‘if we want something, we have to speak’, ‘Lucy was uncomfortable in her new surrounding and looked out of place’ and ‘Lucy is a brave girl’, targeted at the question of what does the author tried to say in the text. These sentences still convey an appropriate meaning as valid inferences made by the learners. These inferences indicated that Lucy does not have to feel fearful in her new job environment as she can ask help from her colleagues.

Only one grammatically insufficient fragment emerged on this particular simile: Lucy was scared to leave alone in that office because of her first day in that office’. The meaning of the simile was interpreted inaccurately by indicating that Lucy was rather afraid on being alone in the office on her first day. There were also fragments such as ‘do not get shocked like there were something bad came’, ‘about Lucy was frightened when harry Darke want to leave her’, ‘try to be calms and not scared of anything’, ‘Lucy was afraid with a strange expressions’ and ‘to say about Harry Darke who told Lucy not to be frightened when he leave’ which provided some sort of meaning. The fragment of ‘do not get shocked like there were something bad came’ was purely an inference based on the text. The meaning of the simile was shown in the fragments ‘about Lucy was frightened when harry Darke want to leave her’, ‘try to be calms and not scared of anything’, ‘Lucy was afraid with a strange expressions’ and ‘to say about Harry Darke who told Lucy not to be frightened when he leave’. These fragments still pertains to the simile as used in the text because of the words ‘frightened’ or ‘scared’

The third simile which is ‘shot off like a scalded cat’ was written as follows:

*Anything you want, just ask old Harry. Mr Ross is down at the factory in the morning, but he’s left you plenty of work to be getting on with.” He pointed to a pile of tapes on the desk. “Letters to be typed, those are. He got behindhand, with the last girl leaving so quick. Left the same day she came. **Shot off like a scalded cat!**”*

(QWERTYUIOP, p13)

The participants came up with these meanings: ‘the other young secretaries before Lucy ran away from the office like a scalded cat’ and ‘Harry told Lucy that the secretary before her left the same day she came’. These meaning constructions were more towards what the author in the text tried to express with the simile. While the correctly written fragment: ‘run after being scolded or abused by someone’ meant the closest meaning interpretation of the simile itself. The fragment ‘run like a scalded cat’ did not entirely construct the meaning of the simile but rather rephrasing the expression.

Less grammatical sentences were: ‘the other young secretaries before Lucy ran away because been frightened by Miss Broome’s spirit’, ‘the other secretary was quick from their work without any reason in a minute’ and ‘the secretaries before Lucy run after experiencing abnormal incidents’ also yielded meanings. These sentences supported the story that the past secretaries ran away from the job after being haunted by the ghost of Miss Broome. Additionally words like ‘ran away’, ‘been frightened’ and ‘experiencing abnormal incident’ were all related to the simile’s intended meaning. Some of the less accurate fragments were: ‘someone who is in difficult situation’, ‘run away because been burnt by hot liquid’ and ‘run after something terrible incident happened’. These fragments

contained the meaning of someone who ran away after experiencing something bad and still relatively appropriate with the meaning of the simile in context.

The fourth simile is ‘white fluid ran down the typing paper like melting ice-cream’ as shown in the following text:

Then she took the cap off the bottle of correcting fluid.

*For an hour, she battled with the machine. As fast as QWERTYUIOPs unwanted capitals appeared, she attacked with a loaded brush. The **white fluid ran down the typing paper like melting ice-cream**, and dripped thickly into the depths of the typewriter.*

YOU'RE DROWNING ME, it complained pathetically, and she swiped at the words with her brush.

(QWERTYUIOP, p22)

For this simile, the participants came up with the following grammatically correct phrases: ‘the white fluid was like a melted ice-cream on the paper’ and ‘the liquid paper flowed down the typing paper like melting ice-cream’. The first phrase contained the meaning of some sort of fluid melted on the paper that resembled an ice cream which was melting while the latter sentence rephrased the ‘white fluid’ with ‘liquid paper’ which is a correction fluid. Some of the sentences were also with inference points such as ‘I think someone used the liquid paper’, ‘Lucy got a battle with the machine’ and ‘Lucy used liquid paper in her job’. These three forms of sentences were correctly written and they were the learners’ inference based on what the author tried to say in the text with.

Among the less grammatical meanings that the participants came up with were ‘it was the unwanted capitals are get vanished by liquid paper’, ‘the liquid are fulfill the typing paper’ and ‘the fluid goes quickly in melting’. The three sentences contained ‘liquid paper’ and ‘fluid’ pertains to the correction fluid used by Lucy in the text. It was used to erase the

unwanted letters that popped up on the typing paper. The examples ‘Lucy used the fluid when the typewriter write “QWERTYUIOP” and the haunted typewriter complained pathetically’, ‘Miss Broome say that Lucy drowning her with liquid at the paper’ and ‘Lucy liquid all the word that type by Miss Broome and it make Miss Broome drown’ were more on meaningful inferences about the simile in text being read. The points like ‘used the fluid’, ‘drowning her with liquid’ and ‘liquid all the word’ and ‘make Miss Broome drown’ were all referring to the correction fluid used to erase the unwanted letters typed by Miss Broome. When the fluid melted on the paper, it was like ‘drowning’ the troublesome spirit.

The fifth simile ‘your fingers flying over the keys like white butterflies’ was written as follows:

*“None of your touch-typing for her! Every letter she stared in the face like it was a criminal and she the judge. You can’t wonder she hates you young girls, with **your fingers flying over the keys like white butterflies**, and your eyes gazing out into the sunshine. They gave her the push, you know.”*

“After forty-three years?” Lucy said shocked into sympathy.

(QWERTYUIOP, p24)

Some of the well written sentences were: ‘Lucy’s fingers typed smoothly on the keys’, ‘Lucy was good in typing’ and ‘Lucy can type without looking at the keys’. These sentences contained the basic point about Lucy being able to type well. A correctly written fragment which also contained meaning was ‘her fingers can type smoothly’. Even though just a fragment it contained similar meaning as above. As for the sentence ‘Miss Broome hates young girls who are touch-typist’, it was an inference based on the text capturing the meaning of the simile as well.

Most of the less accurate fragments were meaningful also such as ‘someone who professional in typing’, ‘someone is very good typing and the fingers like an angle when typing’ and ‘someone who is have fingers like angels when typing’. These fragments pertain to someone who has a good skill in typing and the use of the word ‘angel’ connoted a sense of flair and excellence in the said skill.

4.1.3 Meaning patterns for language schema

From the analysis, there were similar patterns found from the way the participants constructed meanings for the figurative expressions. These patterns pertain to a style which characterized the way this ESL group use L2 in constructing meanings for the figurative expressions. The following are some of the examples:

4.1.3.1 Defining verbs with verbal phrases

Verbal phrase is used to explain the meaning of a certain word found from the figurative expression. For instance, when the learners tried to define the word ‘wishing’ from ‘someone wishing a snowman a happy summer’ they defined it as ‘*hoping something good for someone*’ and ‘*want something to happen*’. For the word ‘laugh’ in ‘typing speed that could make a tortoise laugh’, they defined it as ‘*make sound and movements of the face that express lively amusement*’ and ‘*express or manifest emotion*’. For the word ‘carried’ from ‘the wind caught it and carried it away’, they defined it as ‘*move someone or something from place to another*’. In ‘while her eyes dreamed round the office’, they defined the word ‘dreamed’ as to be ‘*absorb surround*’ and ‘*conceived of or imagines or hoped for*’.

4.1.3.2 Defining nouns using fragment

Meanings for certain nouns from the figurative expressions are written in short written fragments but lack a complete thought of a full sentence. For instance, the word ‘snowman’, was defined as *‘a statue made from snow that looks like a man’*. The word ‘sailors’ were defined as *‘a crew on a ship’*, *‘the people who work at sea’* and *‘a person who works on a ship’*. ‘Devil’ was defined as *‘a wicked or malevolent person’* and *‘an evil being’*. ‘Machine’ was defined as *‘a piece of equipment which uses electricity’* and the word ‘office’ was *‘a room or a part of a building where people work sitting at desks’* and *‘a place or room to work’*.

4.1.3.3 Defining words using fragment with no main clause

The learners also define words from the figurative expression in fragments without the existence of a main clause. For example, the word ‘wishing’ from ‘someone wishing a snowman a happy summer’, they defined it as *‘to get want something that cannot now happen or will not happen’* and *‘to want something that cannot happen’*. From ‘jumbles of sailors on the rough sea of life’, they defined ‘rough’ as to be *‘violent, not calm or gentle’*, from the metaphor of ‘windy hair’, they defined ‘windy’ as *‘with a lot of wind’* and *‘lot of wind’*, the word ‘tough’ from ‘tough old devil’ as *‘able to withstand great strain, strong and resilient’* and *‘strong and extreme person’* as well as the word ‘compelled’ from ‘honesty compelled her to add’, as to be *‘to force’* and *‘to force substance to do something’*.

4.1.3.4 Use of simple sentence to construct meaning

The learners are able to use simple syntax to construct meaning such as *‘Lucy is very desperate to get a job’*, *‘The phrase means someone was very beautiful’*, *‘Miss Broome is*

an old bad woman', 'A person with a really bad attitude', 'Lucy had no experience in typing', 'Lucy has a low speed in typing' and 'The machine was angry'.

4.1.3.5 Use of coordinate clause

Some of the meaning constructions are also in the form of coordinate clause where two independent clauses (meaning) were joined together. For instance, for the meanings of '[someone wishing a snowman a happy summer]', they wrote 'Mrs. Price says good luck to Lucy but she did not confident that Lucy will get a job as a secretary in a future' and 'Mrs. Price wishing her students good luck and she have every confident on them except Lucy'. For '(typing speed that could make a tortoise laugh)', they wrote 'Lucy Beck wanted a job very much, but she had bad typing skills'. For the meaning of '[the wind caught it and carried it away]', they wrote 'Lucy threw the paper out of the window and the wind carried it away'.

4.1.3.6 Use of a main clause

Most of the interpretations came from a single main clause. For instance, 'Lucy is very desperate to get a job', 'A woman that has a windy hair', 'Miss Broome is an old bad woman', 'A person with a really bad attitude', 'Miss Broome is the tough old devil and told Lucy to watch out', 'Lucy had no experience in typing', 'Lucy has a well typing skill but on a slow movement', 'Lucy has a low speed in typing' as well as 'Lucy helps Miss Broome to let go of the past and be at peace'.

4.2 Participants' content schema

In the constructions of meaning for each figurative expression, the respondents used their existing schema or background knowledge regarding the short story that they had read.

Content schema is the most crucial schema category that enables the learners to use their existing ideas based on the short story in order to support their written meanings. Knowledge about the short story's content was aimed to assist the learners in constructing meaning for the figurative expressions. By constructing the meaning of a certain expression using the fact and content point from the story enabled them to express the message or information regarding the short story. In return, it also showed their understanding. Without this type of schema, the construction of meaning is impossible because it provides access for important point recall.

4.2.1 Meaning constructions for metaphor expressions

The participants interpreted '[someone wishing a snowman a happy summer]' taken from the excerpt below:

"Be positive," Mrs. Price told her departing students, as she shook them by the hand in turn. "Go out into the world and win! I have every confidence in you."

When she came to the last student, however, her confidence suddenly evaporated. She looked at Lucy Beck, and sighed.

*"Good luck my dear," She said kindly, but rather in the tone of voice of **someone wishing a snowman a happy summer**.*

(QWERTYUIOP, p9)

Learners constructed its meaning as 'wishing something good but they not confident with what their says', 'wishing someone a happy thing even it is not real' 'someone hope a good

thing of someone else although he can't afford it', 'wishing for the impossible thing', 'wishing someone good luck even though he know that the people wouldn't make' and 'the phrase means someone who desires and the desire can't be real'. The meanings of 'wishing something good.. not confident', 'wishing someone a happy thing.. not real', 'impossible' and 'someone who desires.. desire can't be real' were referring to the phrase 'wishing a snowman a happy summer' from the metaphor expression. These meanings also described the idea of a wish that is impossible.

When the learners constructed the meaning based on text, they constructed 'Mrs. Price hope that Lucy Beck get a job even if she suppose slow on her typing skills', 'Mrs. Price wished Lucy Beck good luck because she didn't confident that Lucy will got a job', 'a person wish something to someone but didn't confident with the words or says', 'hope something that can't be in life' and 'something that never happen'. The first two meaning constructions used the content points found from the text by referring that Mrs. Price wished Lucy to get a job. The rest of the meanings contained the main idea of the metaphor such as 'wish something', 'hope something' and 'something that never happen'.

The participants interpreted '[jumbles of sailors on the rough sea of life]' taken from the following text:

Lucy wanted a job. More than anyone, more than anything, she wanted a job. She was tired of being poor. She was fed up with macaroni cheese and baked beans. She was sick of second-hand clothes.

*"We are **jumbles of sailors on the rough sea of life**," her mother would say. Lucy loved her mother, but could not help wishing she would sometimes lose her temper. Shout. Scream.*

(QWERTYUIOP p9)

Based on the learners' background knowledge, they came up with the following: 'a ship have to face many problems when there as a rough coming', 'the obstacles that must be fought in life', 'this life not easy and had more of challenge', 'one have to accept anything in their lives', 'people that live with suffering and full of difficulties' and 'life like a ship on the sea that will come with many conflict and agony'. The meanings emphasized the metaphor's main point without reference of context. Some of the learners made a connotation on the metaphor as a ship that faces many challenges e.g. 'as a ship have to face many problems when there as a rough coming' as well as 'life like a ship on the sea that will come with many conflict and agony'. When the learners mentioned 'face many problems', 'obstacles', 'had more of challenge and suffering' and 'full of difficulties', they were actually referring to the meaning of the 'rough sea of life' or the metaphor itself. They also did not really connote the meaning of 'jumble of sailors' as the emphasis of meaning was more on the condition of living with challenges and obstacles in life.

Based on the text, they constructed the following: 'Lucy and her mother lives in difficulties and poor', 'in life there was many problem that we have to face so that we will success', 'the hardship that are given to us in life' and 'someone have to accept anything that happen in their lives'. In 'Lucy and her mother lives in difficulties and poor', the point taken from the text was Lucy and her mother are living in poverty and this fit the meaning describing the metaphor. The rest of the meaning constructions were rather based on what the learners could interpret using their general understanding of the metaphor and not so much from the text per se. When they mentioned 'in life there was many problem,

hardship’ and ‘accept anything that happen’ within the responses, it referred to the fact that life is full of challenges and indirectly connoted on the state of Lucy and her mother’s life.

The participants interpreted ‘windy hair’ taken from the following text:

Ross and Bannister was a small firm, with a factory just outside the town, making cushions and duvets; and an office in the High Street. On Monday morning, at ten to nine, the door to his office was shut and locked.

*She was early. She smoothed down her **windy hair**, and waited.*

At five past nine, an elderly man, with small dark eyes like currants and thick icing of white hair, came hobbling up the stairs.

(QWERTYUIOP, p12)

Based on the learners’ existing knowledge without referring to the text, they constructed the meaning as ‘a fashion of hair style’, ‘the hair that is ruined by wind’, ‘someone was very beautiful’, and ‘the hair fall when had a wind’. The meaning constructions like ‘fashion’, ‘hair style’, ‘ruined by wind’, ‘beautiful’ and ‘hair fall’ were all referred to the condition of the hair or ‘windy hair’. The way they saw the meaning was basically on the fact that the ‘windy hair’ is a type of hair fashion: wind-blown but still fashionable and beautiful. The learners also constructed, ‘the hair which is tangled up because of the wind’, ‘a lady have beautiful hair and have a talent’, ‘Lucy have a beautiful hair’ and ‘a woman that has a windy hair’. From these examples, only the construction, ‘Lucy have a beautiful hair’ directly captured the meaning. While the constructions of ‘a lady have beautiful hair and have a talent’ as well as ‘a woman that has a windy hair’ did not refer directly to Lucy because both were constructed with general reference. However, as indicated in the

questionnaire, the bold words should give the learners a hint that what is being referred to is Lucy and her hairstyle.

The participants interpreted ‘tough old devil’ taken from the following text:

Lucy thought for a moment, then said, “Who was Miss Broome?”
*He beamed at her approvingly: “You catch on quick, I’ll say that for you. In fact, you’re not the timid mouse you look, Miss Beck. You’re right little lion. Need to be, if you’re going to take on Miss Broome. **Tough old devil**, she was.”*
“Tell me about her,” Lucy said, as they sat over their tea.

(QWERTYUIOP, p25)

Based on the learners’ background knowledge, they constructed: ‘an old devil that always disturb person although the person do not do any mistakes’, ‘a person who difficult to make a deal’, ‘a really bad person’, and ‘someone who is very brave and durable’. The meanings such as ‘difficult to make a deal’ and ‘someone who is very brave and durable’ were connotations from the word ‘tough’ while ‘always disturb person’ and ‘bad person’ connoted the meaning of ‘devil’ as suggested by the metaphor. From the constructions, they believed that it was about a really bad entity.

Based on the text, the learners constructed the meaning as ‘an old devil cannot accept that she and her manager die for a long time’, ‘the strong old devil that haunted the office’, and ‘a bad old woman’. The bold meaning referred to the content ‘strong old devil’, while ‘she’ and ‘a bad old woman’ referred to the protagonist or the late Miss Broome’s restless spirit.

The participants interpreted ‘typing speed that could make a tortoise laugh’ taken from the following text:

*Lucy Beck was young and small and mouse-colored, easily overlooked. She had a lonely ‘O’ level and a **typing speed that could make a tortoise laugh**.*

“Whoever will want to employ me?” she had asked Mrs Price once, and Mrs Price had been at a loss to answer.

Lucy wanted a job. More than anyone, more than anything, she wanted a job.

(QWERTYUIOP, p9)

Based on the learners’ background knowledge, they constructed the meanings as ‘person who typing so slowly’, ‘a slow typing skill that can make people laugh’, ‘means very bad typing skill’ and ‘a slow typing skill that can make people laugh’. The interpretations contained the emphasis on what this metaphor really was all about; which was basically a slow typing skill. For the learners, it generally also meant ‘a very slow typing skill’.

Based on the text, the examples of meaning constructions were: ‘Lucy had no experience in typing’, ‘Lucy that have a bad typing speed that can make people laugh at her’ and ‘a person typing very slow and it make people laugh’. They interpreted that Lucy, the main character is very slow in typing and the way she types can make people laugh at her.

4.2.2 Meaning constructions for personification expressions

The participants interpreted ‘the machine went mad’ taken from the text:

Lucy hesitated. She did not know quite how to reply to this. In the end she typed:

How do you do? I am Miss Beck.

GO AWAY, MISS BECK.

Why should I?

I AM SECRETARY HERE, it stated, this time in red letters.

No, you're not! I am! Lucy typed angrily.

The machine went mad.

*QWERTYUIOP"/ @ Q U E R T Y U I O P &()*QWERTYUIOP!, it screamed,
shaking
and snapping its keys like castanets.*

(QWERTYUIOP, p20)

Based on the learners' background ideas of what the personification meant, they constructed 'the machine was angry', 'the machine went mad means the machine does not work functionally', 'the phrase is about the haunted machine that always typed 'QWERTYUIOP' when Lucy typed' and 'the machine have something wrong'. The mentions of 'angry', 'does not work functionally' and 'something wrong' showed the appropriate meaning for the personification where the personified object is not working properly and had been given a human emotion which was anger.

The learners wrote that 'the machine become angry because Lucy take off her job as a secretary', 'the machine went mad because she think she still the secretary and did not accept Lucy the new secretary', 'the haunt machine being mad when Lucy typed angrily and the machine typed QWERTYUIOP', 'The machine that been controlled by Miss Broome have gone insane', 'Miss Broome express her unsatisfied to Miss Beck by using the typewriter' and 'Miss Broome mad to Lucy Beck'. They interpreted that the spirit of

Miss Broome was angry with Lucy who replaced her position as secretary. The spirit showed her anger by haunting the typewriter and bothering Lucy with her nonsensical typing. Here, they were able to elaborate on the meanings as shown by their rich interpretations.

The participants interpreted ‘the wind caught it and carried it away’ from the following text:

The machine was silent. Lucy waited, but it said nothing more.
So she typed:

Goodbye Miss Broome. Best of luck in your new job,
Yours sincerely,
Lucy Beck, Secretary.

She folded the finished letter into a paper dart and sent it sailing out the window.
The wind caught it and carried it away.

(QWERTYUIOP, p30)

Based on the learners’ existing background knowledge, they came up with the following meanings: ‘the wind carried the paper away’, ‘the wind bring away the paper’, ‘something that is blown away by the wind’, ‘the wind bring the letter and also carried away the spirit’ and ‘the wind bring something to any place’. These meanings that they provided all focused on the element of the wind as blew and carried away the paper, which fits the real meaning of the personification in the text. They also wrote ‘Lucy threw the paper out of the window and the wind carried it away’, ‘the wind carried a letter that Lucy Beck folded into a paper dart and threw out the window’, ‘the wind caught the letter away and also carried away the spirit of the old secretary’, ‘the wind bring the paper dart that throw by Lucy Beck go away’

and ‘because Lucy folded the finished letter into a paper dart and sent it sailing out the window’. Generally, the meanings that the learners came up with all pointed out about the symbolism of Lucy’s act: she folded her letter into a dart, threw it out of the window, and the wind carried it away; which symbolized the departure of Miss Broome’s spirit, as well as the end of the haunting. In this sense, the meanings given by the learners were acceptable.

The participants interpreted ‘honesty compelled her to add’ from the following text:

Liquid paper, the things they invent! And if that runs out, cross out the mistakes with a black pen-see I’ve put one in your tray. Nice and thick it is. That’s should keep her quiet.”

*“I don’t make mistakes,” Lucy said; then **honesty compelled her to add**, “well, not very many. I’ve been trained. I’ve got a diploma.”*

“Yes. Yes my dear, so they all had,” he said sadly, and left.

(QWERTYUIOP, p14)

For this particular personification, most of the learners used their understanding of the short story to construct meaning or rather directly referring to the short story that they had read previously to clarify meaning. They did not really use their own opinion or general knowledge of what ‘honesty compelled her to add’ meant. Some of the meaning constructions that were drawn directly from the content of the storyline were: ‘Lucy Beck talked to Harry Darke that she do not make mistake when typing’, ‘Lucy try to tell the truth’, and ‘Lucy try pretend that she was not to poor because she get a diploma’. Only the construction of ‘explained with clearly and truly’ can be seen to be detached from directly referring to the storyline. Nevertheless, the interpretations showed their understanding of the personification emphasizing on Lucy’s desire to tell the truth. They also came up with the following meaning constructions: ‘Lucy Beck honestly talk to Harry Darke that she

have been trained and got a diploma’, ‘Harry Darke makes Lucy explained more and to prove that she can do more better’ and ‘Force her to tell the truth’. The content point of ‘honestly talk to Harry’, ‘makes Lucy explained more’ as well as ‘tell the truth’ clearly showed the meaning emphases of Lucy is being honest and she had to inform to Harry Darke, her colleague about her skill which is not that flawless in typing. Just the same, based on these, the learners tried to emphasize Lucy’s effort to be honest about her skill and her credentials.

The participants interpreted ‘while her eyes dreamed round the office’ from the following text:

*She was a touch-typist. She did not need to look at the keys. Her fingers kept up their slow, steady rhythm, **while her eyes dreamed round the office**, out of the window, down into the sunny street.*

“...our new line of Sunburst cushions in yellow, orange and pink,” came Mr Ross’s voice.

There was something odd! A sudden wrongness felt by her fingers, a tingling, an icy prickling..

(QWERTYUIOP, p16)

The learners came up with the following meanings: ‘she see every side of the room’ and ‘she looked or examined the whole room’. All these are appropriate with the emphasis on Lucy’s activity while typing.

With reference to the text, they came up with the following meaning constructions: ‘Lucy Beck look out the window and down into the sunny street when she typed’, ‘she observe every side and things in the office’, ‘she was looking around the office’ and ‘she

was looked the office while examined it’. Again, the interpretations highlighted the fact that Lucy can still look around the office surrounding while typing.

The participants interpreted ‘it hummed back at her innocently’ from the following text:

*She snatched her fingers away and stared at the typewriter. **It hummed back at her innocently**. What was wrong? There was something...Her glance fell on the uncompleted letter.*

Dear Sirs,

I am pleased to inform you that QWERTYUIOP and Bannister’s have introduced a new QWERTYUIOP of Sunburts cushions in QWERTYUIOP, orange and QWERTYUIOP...

(QWERTYUIOP, p16)

Only one meaning construction emerged for this personification: ‘someone who doesn’t feel guilty’. This construction of ‘someone’ denoted the word ‘it’ while ‘doesn’t feel guilty’ denoted the word ‘innocently’ in the personification. However this did not capture the meaning of the personification in full.

It turned out that none of the learners were able to provide suitable interpretations. The closest to the meaning was: ‘the typewriter mad at Lucy’ and ‘the typewriter angry at Lucy’. The supposed meaning when the personification was in text should be like the typewriter or rather the spirit of Miss Broome did not feel guilty about disturbing Lucy and it showed through the innocent humming sound coming from the machine.

4.2.3 Meaning constructions for simile

The participants interpreted ‘clicking like badly fitting false teeth’ from the following text:

Lucy typed quickly:

Are you from outer space?

*The typewriter rocked, as if with laughter, its keys **clicking like badly fitting false teeth**.*

IDIOT, it wrote.

Who are you? Lucy typed.

Miss Broome, it answered.

Lucy hesitated. She did not know quite how to reply to this.

(QWERTYUIOP, p20)

The followings were the meanings the learners came up with: ‘the sound of someone types the typewriter in laugh and fearful’ and ‘the typewriter laugh like someone was have a teeth part’. These two sentences meant that there was a sound coming from the typewriter in a form of laughter. Other meaning constructions were: ‘the spirits moved the typewriter without Lucy touch’ and ‘the phrase try to tell that the spirit can moved the typewriter without Lucy touched it’. These are all indirect inferences to the real meaning of the metaphor. The main point is that the spirit of Miss Broome was responsible for the clicking sound coming from the machine as if someone was laughing. The learners related the ‘clicking’ to ‘someone who laughs’ with the knowledge that the typewriter has alphabet keys.

The learners also came up with the following, ‘someone that want to fear another person’, ‘the phrase means someone was typing with so loud and noisy’, ‘the typewriter moved it keys with laughter’, ‘the phrase means someone was typing with a loud noise’ and ‘Miss Broome was laugh at Lucy’. From these constructions, it seemed that the learners can

provide better meaning interpretations when they referred to the text provided compared to constructing the simile meaning outside the context of use. For instance, ‘someone that want to fear another person’, ‘the typewriter moved it keys with laughter’ as well as ‘Miss Broome was laugh at Lucy’ contained the appropriate points from the text. The learners were able to relate ‘the typewriter’ to the spirit of Miss Broome who manipulated the typewriter to make the ‘clicking’ sound as if it was laughing at Lucy Beck for her silly question.

The participants interpreted ‘no need to look like a frightened mouse’ from the following text:

“You’re going?” Lucy asked, surprised.

“Yes, my girl. I’ve errands to do. Not frightened of holding the fort on your own are you?”

“No, but...”

“You can take a telephone message without getting the names muddled, can’t you?”

“Yes, of course.”

*“Nothing else to it, is there? **No need to look like a frightened mouse.**”*

“I’m not!”

(QWERTYUIOP, p13)

Using their schema, they constructed the following: ‘frightened’, ‘don’t want see like a scared mouse’, ‘no need to afraid something that will never happen’ and ‘looks afraid’ , The words ‘frightened’, ‘scared’ and ‘looks afraid’ appropriately touches on the simile per se. For them, the simile was about ‘being afraid or scared of something’.

Still using this same text, the learners constructed the following: ‘Harry Darke say to Lucy not to frightened’, ‘Lucy was frightened with a strange expressions’, ‘someone looks fear or worry about something’ and ‘Harry Darke told Lucy not to be afraid’. The interpretations emphasized about Harry Darke’s admonition not to be frightened.

The participants interpreted ‘shot off like a scalded cat’ from the following text:

*Anything you want, just ask old Harry. Mr Ross is down at the factory in the morning, but he’s left you plenty of work to be getting on with.” He pointed to a pile of tapes on the desk. “Letters to be typed, those are. He got behindhand, with the last girl leaving so quick. Left the same day she came. **Shot off like a scalded cat!**”*

(QWERTYUIOP, p13)

The learners interpreted this as follows: ‘run away because been burnt by hot liquid’, ‘run faster’ and ‘run after being scolded or abused by someone’. ‘Run away’, and ‘run’ within the constructions referred to the meaning of ‘shot off’ from the simile phrase. While ‘scalded cat’ can be connoted by ‘burnt by hot liquid’, ‘faster’ and ‘scolded or abused by someone’. The meaning of ‘shot off’ was directed towards ‘run away’ following a certain bad consequence.

Based on this specific text, the learners came up with the following: ‘the other young secretaries before Lucy ran away from the office like a scalded cat’, ‘quit from work without any reason’ and ‘run after something terrible incident happened’. The meanings constructed tackled the fact that secretaries in the past had to hastily leave the job after being haunted by spirit of Miss Broome.

The participants interpreted ‘white fluid ran down the typing paper like melting ice-cream’ from the following text:

Then she took the cap off the bottle of correcting fluid.

*For an hour, she battled with the machine. As fast as QWERTYUIOPs unwanted capitals appeared, she attacked with a loaded brush. The **white fluid ran down the typing paper like melting ice-cream**, and dripped thickly into the depths of the typewriter.*

YOU'RE DROWNING ME, it complained pathetically, and she swiped at the words with her brush.

(QWERTYUIOP, p22)

They constructed the meaning following meanings based on their schema: ‘the white fluid covered the paper, ‘the liquid paper flowed down the typing paper like melting ice-cream’, ‘the liquid are fulfill the typing paper’ and ‘the white fluid was like a melted ice-cream on the paper’. The interpretations contained the emphasis of wetting the typing paper with correction fluid as suggested by the simile ‘white fluid covered the paper’, ‘flowed down the typing paper’ as well as ‘fulfill’. The learners did not directly infer that ‘the white fluid’ should mean ‘correctional fluid’ but still used ‘white fluid’ in the construction as it somehow melted on the typing paper heavily.

Referring to the text, they constructed: ‘Lucy used the liquid at the typing paper’, ‘Lucy applied too much liquid paper on the typing paper that almost drowning Miss Broome’s spirit’ as well as ‘the fluid goes quickly in melting’. These meaning constructions referred to the fact that Lucy was using the correctional fluid in thick volume and it somehow dripped heavily on the paper as if drowning the spirit of Miss Broome. The meanings were rather clear based on the text where the learners referred to Lucy Beck’s use of the correctional fluid to erase the unwanted letters typed by the spirit of Miss Broome.

The participants interpreted ‘your fingers flying over the keys like white butterflies’ taken from the following text:

*“None of your touch-typing for her! Every letter she stared in the face like it was a criminal and she the judge. You can’t wonder she hates you young girls, with **your fingers flying over the keys like white butterflies**, and your eyes gazing out into the sunshine. They gave her the push, you know.”*

“After forty-three years?” Lucy said shocked into sympathy.

(QWERTYUIOP, p24)

With the use of their schema, the learners constructed the following: ‘typing clearly’, ‘someone who professional in typing’, ‘Typing too fast’ as well as ‘her fingers can type smoothly’. From these meaning constructions, the word ‘typing’ was described or modified with ‘clearly’, ‘professionally’, ‘too fast’ and ‘smoothly’ and these descriptions reflected the meaning of ‘flying over the keys like white butterflies’. There was emphasis about someone who can type easily.

Based on context, the meanings constructed were ‘Lucy’s fingers typed smoothly on the keys’, ‘Lucy’s finger can type smoothly like white butterflies’, ‘someone who is have fingers like angels when typing’ and ‘typing fast and not even wrong but excellent’. These constructions again highlighted that Lucy can type very well and skillfully. The bold points such as ‘fingers typed smoothly’, ‘fingers like angels when typing’ as well as ‘excellent’ connoted the meaning of ‘like white butterflies’ from the simile.

4.2.4 Meaning patterns for content schema

The followings are the similar patterns from the way these learners constructed meanings for the figurative expressions based on content schema with some random examples. Using their content schema, the participants shared a particular pattern in constructing meanings.

4.2.4.1 Literal meaning

The learners constructed meanings for each figurative expression in literal language form to clarify their own ideas. For example, the metaphor of ‘jumbles of sailors on the rough sea of life’, they constructed its meaning as *‘the obstacles that must be fought in life’*, *‘the hardship that are given to us in life’* and *‘Lucy and her mother lives in difficulties and poor’*.

For the personification of ‘the wind caught it and carried it away’, they constructed the meaning as *‘the wind carried a letter that Lucy Beck folded into a paper dart and threw out the window’*.

For the personification of ‘while her eyes dreamed round the office, the interpretations were: *‘Lucy Beck was a touch-typist. She did not need to look at the keys’*, *‘Lucy Beck look out the window and down into the sunny street when she typed’* and *‘she observe every side and things in the office’*.

The following were literal meaning forms they provided for ‘white fluid ran down the typing paper like melting ice-cream’ where ‘*the white fluid covered the paper*’ and ‘*the liquid paper flowed down the typing paper..*’.

4.2.4.2 Similar meaning constructions for figurative expressions in or outside context

The learners were asked to construct the meaning of a figurative expression in two conditions. First, based on what they knew and already understood from the short story and secondly after reading the provided text where the particular figurative expression was written in context. From the findings, it showed that there were similarities in meaning form for both situations. For instance, meaning of ‘someone wishing a snowman a happy summer’ based on their own understanding was ‘*wishing for the impossible thing*’ while based on the text, it became ‘*wishing for something that might not happen*’. The words ‘*wishing*’, ‘*impossible*’, and ‘*not happen*’ connoted the same meaning interpretations in and outside context. Another example is for meaning interpretations of ‘jumbles of sailors on the rough sea of life’. Outside the text, they defined it as ‘*this life not easy and had more of challenge*’ while in context, it became ‘*the hardship that are given to us in life*’. The meaning of ‘*life not easy*’ and ‘*hardship*’ was the same following the story context. As for the personification of ‘the wind caught it and carried it away’, they constructed ‘*The wind bring the letter and also carried away the spirit*’ based on their understanding and ‘*The wind caught the letter away and also carried away the spirit of the old secretary*’ was based on text. Obviously, the meaning of ‘*the wind bring the letter*’ and ‘*the wind caught the letter*’ was similar as well as ‘*carried away the spirit*’ with ‘*also carried away the spirit of the old secretary*’. For the expression of ‘while her eyes dreamed round the office’, the learners wrote ‘*she looked or examined the whole room*’ outside the context and ‘*she was looking around the office*’ based on the text. Here, ‘*she looked and examined*’ with ‘*she was*

looking’ carried similar meaning target which is Lucy. Finally, for the personification of ‘your fingers flying over the keys like white butterflies’, the learners wrote ‘*typing too fast*’ based on their knowledge while ‘*typing fast and not even wrong but excellent*’ was based on text. The word ‘*typing fast*’ as well as ‘*typing too fast*’ can resemble the same denotation.

4.2.4.3 Reference to subject, persona or character to specify meaning

Meaning constructions that were based on context necessarily contained the subject, persona or main character being talked about. Learners tended to use the character(s) found from the text to emphasize meaning or to support the meaning. For instance, for the metaphor, ‘someone wishing a snowman a happy summer’, the learners constructed its meaning contextually as ‘*Mrs. Price hope that Lucy Beck get a job even if she suppose slow on her typing skills*’, and ‘*Mrs. Price wished Lucy Beck good luck because she didn’t confident that Lucy will got a job*’.

For ‘jumbles of sailors on the rough sea of life’, they constructed ‘*Lucy and her mother lives in difficulties and poor*’. Based on the text also, they constructed the meanings of ‘typing speed that could make a tortoise laugh’ as ‘*Lucy had no experience in typing*’ and ‘*Lucy that have a bad typing speed that can make people laugh at her*’.

For ‘the machine went mad’ personification, they constructed ‘*the machine went mad because she think she still the secretary and did not accept Lucy the new secretary*’ and “‘*The machine went mad*’ meaning the haunt machine being mad when Lucy typed angrily and the machine typed QWERTYUIOP’.

For ‘the wind caught it and carried it away’, they constructed ‘*Lucy threw the paper out of the window and the wind carried it away*’ and ‘*the wind carried a letter that Lucy Beck folded into a paper dart and threw out the window*’ based on text. As for ‘white fluid ran down the typing paper like melting ice-cream’, they constructed ‘*Lucy used the fluid when the typewriter write “QWERTYUIOP” and the haunted typewriter complained pathetically*’ and ‘*Lucy applied too much liquid paper on the typing paper that almost drowning Miss Broome’s spirit*’.

4.2.4.4 Contextual clue(s) in meaning construction

When learners constructed meaning for the figurative expression based on context, they used some clues or content points in the construction. For instance, meanings of ‘jumbles of sailors on the rough sea of life’, the learners constructed the meanings such as ‘*Lucy try to find job*’ and ‘*Lucy and her mother lives in difficulties and poor*’.

For meanings on ‘typing speed that could make a tortoise laugh’, were constructed as ‘*Lucy had no experience in typing*’ and ‘*Lucy that have a bad typing speed that can make people laugh at her*’.

Meanings for ‘shot off like a scalded cat’, they wrote ‘*the other young secretaries before Lucy ran away from the office like a scalded cat*’, ‘*Quit from work without any reason*’ and ‘*run after something terrible incident happened*’.

Meanings for ‘the machine went mad’ were ‘*the machine went mad because she think she still the secretary and did not accept Lucy the new secretary*’, ‘*the haunt machine being mad when Lucy typed angrily and the machine typed QWERTYUIOP*’ and ‘*the*

machine that been controlled by Miss Broome have gone insane. Miss Broom express her unsatisfied to Miss Beck by using the typewriter’.

4.2.4.5 Thematic meanings for metaphor

The learners also constructed meaning in the form of themes found or learned from the short story. These meanings actually resembled the main themes of the whole idea of the short story itself. For example, the meaning of ‘someone wishing a snowman a happy summer’, they constructed ‘*wishing for the impossible thing*’, ‘*someone who desires and the desire can’t be real*’ and ‘*Hope something that can’t be in life*’. These were the theme components for the short story as part of the opening of the story.

As for ‘jumbles of sailors on the rough sea of life’ metaphor, they constructed its meaning as ‘*the obstacles that must be fought in life*’, ‘*this life not easy and had more of challenge*’, ‘*the hardship that are given to us in life*’ and ‘*in life there was many problem that we have to face so that we will success*’. These are the themes that portrayed the poverty being faced by Lucy and her mother.

4.2.4.6 Meaning constructions using different words with similar message

Meaning constructions were also found in the form of different words used when the learners constructed meaning based on their personal schema and text. The following examples show the similarities in bold. For instance, ‘someone wishing a snowman a happy summer’ meant ‘*wishing someone a happy thing even it is not real*’ and ‘*wishing someone good luck even though he know that the people wouldn’t make*’. Other examples were ‘*wishing for the impossible thing*’ and ‘*wishing for something that might not happen*’.

For the expression of ‘Jumbles of sailors on the rough sea of life’, they defined it as ‘*people that live with **suffering and full of difficulties***’ and ‘*Lucy and her mother lives in **difficulties and poor***’.

For the personification of ‘the wind caught it and carried it away’, they constructed the meanings as ‘***the wind carried a letter** that Lucy Beck folded into a paper dart and threw out the window*’ and ‘*because Lucy folded the finished letter into a paper dart and **sent it sailing out the window***’.

For ‘no need to look like a frightened mouse’, ‘***frightened***’ and ‘*looks **afraid***’ carried similar meanings. As for ‘honesty compelled her to add’, the bold parts found in ‘*Lucy **try to tell the truth***’ and ‘***explained with clearly and truly***’ carried the same message as well.

4.2.4.7 Referring to type of subject or action in similes

The learners were also able to determine the type of subject or action that was being specified by simile expressions found within the text. For instance, the simile of ‘clicking like badly fitting false teeth’ referred to the typewriter in the story with this meaning given by a learner: ‘*the typewriter laugh like someone was have a teeth part*’ and ‘*the typewriter moved it keys with laughter*’.

For ‘no need to look like a frightened mouse’, interpretations were: ‘*about Lucy was frightened when harry Darke want to leave her*’ as well as ‘*the meaning is Lucy was frightened with a strange expressions*’. Here, Lucy had a scared look that was being referred to in the simile.

For ‘shot off like a scalded cat’, the learners determined that the past secretaries were the focus in: *‘the other secretary before Lucy quit from work without no reason’* and *‘the other young secretaries before Lucy ran away from the office like a scalded cat’*.

As for ‘white fluid ran down the typing paper like melting ice-cream’, the subject was the correctional fluid or the ‘liquid paper’ as was written in *‘the liquid paper flowed down the typing paper like melting ice-cream’* and *‘Lucy applied too much liquid paper on the typing paper that almost drowning Miss Broome’s spirit’*.

4.2.4.8 Identification of correct subject in personifications

In personifications, the learners were able to determine the type of subject that was being referred to or symbolized by the personified object. For example, in the personification of ‘the machine went mad’, they constructed its meaning as *‘the machine that been controlled by Miss Broome have gone insane’* and *‘Miss Broome mad to Lucy Beck’*. So, the object of machine was actually symbolizing the spirit of Miss Broome.

The meanings of ‘the wind caught it and carried it away’ were *‘the wind bring the letter and also carried away the spirit’*, *‘the wind carried a letter that Lucy Beck folded into a paper dart and threw out the window’* as well as *‘the wind caught the letter away and also carried away the spirit of the old secretary’*. Here, the wind carried away the letter or the spirit of Miss Broome as was denoted by the word ‘it’ in the personification.

For the personification of ‘while her eyes dreamed round the office’, the constructed meanings were *‘Lucy Beck was a touch-typist. She did not need to look at the keys’* and

‘Lucy Beck look out the window and down into the sunny street when she typed. She observe every side and things in the office’. Here, ‘her eyes’ referred to Lucy The word ‘dreamed’ denoted the fact that Lucy was looking outside the window out in the street while she typed.

4.3 Participants’ formal schema

Formal schema is the most abstract and subjective type of background knowledge category. The following shows some responses based on the learners’ inferences regarding what the author wrote in the texts. Their understanding of the use of figurative expressions in the text was also seen through their inferences. The participants managed to determine the reasons for each figurative expression’s use in context and this exhibited their knowledge on the use of figurative language by the author. It shows that they were able to determine why such language form is used within a textual organization. Some of their inferences were grammatically incorrect. Nevertheless, meaning could be seen and their formal schema is evident through their understanding of textual organization.

4.3.1 Inferences based on formal knowledge from each text with metaphor

The text below contains ‘someone wishing a snowman a happy summer’:

“Be positive,” Mrs. Price told her departing students, as she shook them by the hand in turn. “Go out into the world and win! I have every confidence in you.”

When she came to the last student, however, her confidence suddenly evaporated. She looked at Lucy Beck, and sighed.

*“Good luck my dear,” She said kindly, but rather in the tone of voice of **someone wishing a snowman a happy summer**.*

(QWERTYUIOP, p9)

From the text, the learners made some sound inferences such as ‘*Mrs. Price says good luck to Lucy but she did not confident that Lucy will get a job as a secretary in a future*’, ‘*Mrs. Price hope Lucy will get a job with her poor grades*’, ‘*the principal don’t have a fate to her*’ as well as ‘*the author want to say that Mrs. Price is advising Lucy*’. From these inferences, the learners were able to determine the fact that Mrs. Price was really in doubt of Lucy’s ability in finding a job due to her poor grades and skills.

The learners also managed to determine some reasons for the metaphor’s use inside in context like the following: ‘*because it applicable with Lucy that have slow typing, so hardly to her get a job as a secretary*’, ‘*because Lucy had a lonely ‘O’ level and a typing speed that would make a tortoise laugh*’, ‘*because Lucy Beck are slow on her skills typing and she were from a poor family*’ as well as ‘*because the author want to show Mrs. Price did not confident that Lucy Beck will got a job with her poor grades*’. The readers understood why the author had used the metaphor, and that is to show that with Lucy’s poor achievement, she might not get a job as a secretary.

The text below contains the metaphor, ‘jumbles of sailors on the rough sea of life’:

Lucy wanted a job. More than anyone, more than anything, she wanted a job. She was tired of being poor. She was fed up with macaroni cheese and baked beans. She was sick of second-hand clothes.

*“We are **jumbles of sailors on the rough sea of life**,” her mother would say. Lucy loved her mother, but could not help wishing she would sometimes lose her temper. Shout. Scream.*

(QWERTYUIOP)

Some of the inferences given were *‘Lucy family’s have to face many problem that because Lucy is a poor family’*, *‘To show Lucy have poor life’*, *‘Lucy and her mother have no choice but to accept everything in their lives’* and *‘the author want to show Lucy have poor life basically’*. From these inferences, the learners were able to say that Lucy is actually living in poverty with her mother and faces many challenges in life.

The learners determined the reasons for the metaphor’s use in context as shown: *‘to show that Lucy already fought many hardships in life’*, *‘because the author want to show now that Lucy can change the family’*, *‘to explain about the sad life of Lucy’* and *‘because Mrs. Beck’s family was poor and they had faced many difficulties in their lives’*. The learners managed to determine the main reason of the use of metaphor in the text , and that is Lucy and her mother are currently living in poverty and that the former wants to change her circumstances.

The metaphor, ‘windy hair’ was written in the following text:

Ross and Bannister was a small firm, with a factory just outside the town, making cushions and duvets; and an office in the High Street. On Monday morning, at ten to nine, the door to his office was shut and locked.

*She was early. She smoothed down her **windy hair**, and waited.*

At five past nine, an elderly man, with small dark eyes like currants and thick icing of white hair, came hobbling up the stairs.

(QWERTYUIOP, p12)

The learners inferred the text's meaning as *'Lucy has windy style hair on her first work'*, *'Lucy is a punctual person'*, *'Lucy ready to have interview to get a job'* as well as *'Lucy is excited with her new job and come early to the office'*. From these inferences, they tried to show their understanding by highlighting Lucy's hairstyle on her first day of work, her punctuality on that day, her readiness to be interviewed and her feeling towards the job.

The learners determined the reasons for the metaphor's use within the text as: *'to describe Lucy's hair condition when she arrive'*, *'because author wants to show Lucy has a tidy hair'*, *'to explain that Lucy tidy up her hair when wind was attended'* and *'to explain Lucy hair on what condition'*. The learners all highlighted that the author's description of Lucy's hairstyle during that day at the office through the inferences they made.

The text below contains the metaphor, 'tough old devil':

Lucy thought for a moment, then said, "Who was Miss Broome?"
*He beamed at her approvingly: "You catch on quick, I'll say that for you. In fact, you're not the timid mouse you look, Miss Beck. You're right little lion. Need to be, if you're going to take on Miss Broome. **Tough old devil**, she was."*
"Tell me about her," Lucy said, as they sat over their tea.

(QWERTYUIOP, p25)

The learners inferred to the text as: *'the tough old devil did not wanted to go from the typewriter so it always disturbing person who want to take her place as a secretary'*, *'Miss Broome is the tough old devil and told Lucy to watch out'*, *'Miss Broome was stern and difficult to leave'* and *'Miss Broome is a bad person'*. The learners focused on the

characteristic of the spirit of Miss Broome (as depicted in the text) to be this bad persona who disliked her predecessor as the secretary in the firm.

The learners determined the reasons for the metaphor's use in context such as *'because she was too long in the typewriter and she didn't wanted to go from it'*, *'because the author want to describe the strong nasty old woman that is Miss Broome'*. *'because Miss Broome did not want to let go of her job even after she had died'* and *'to explain that Miss Broome is a bad old woman'*. From these examples, the learners inferred that the spirit is bad and very adamant not to leave her position as a secretary and had haunted her predecessors.

The text below contains, 'typing speed that could make a tortoise laugh':

*Lucy Beck was young and small and mouse-colored, easily overlooked. She had a lonely 'O' level and a **typing speed that could make a tortoise laugh**.*

"Whoever will want to employ me?" she had asked Mrs Price once, and Mrs Price had been at a loss to answer.

Lucy wanted a job. More than anyone, more than anything, she wanted a job.

(QWERTYUIOP, p9)

Some of the inferences made regarding the text were: *'Lucy has a lonely 'O' level and slow typing speed'*, *'Lucy was poor typist and had 'O' level typing in Belmont Secretarial College'*, *'Lucy was poor typist and had 'O' level typing in her Belmont Secretarial College'* as well as *'no one will employ Lucy with her bad grades and slow typing speed'*. Most of the inferences focused on Lucy having an 'O' level achievement and with very slow typing skills. They determined the reasons for the metaphor's use in context such as

‘because when Lucy typing, it was too slow so impossible to her get work as a secretary’, ‘to show that Lucy have poor skill in typing’, ‘to show that Lucy is a slow typist’, ‘because Lucy have poor skill in typing’ as well as ‘the author uses the phrase to describe Lucy cannot typed fast’. From these examples, the learners understood that the main reason of the metaphor was to show how slow Lucy’s speed is in typing skill is.

4.3.2 Inferences based on formal knowledge from each text with personification

The first text was below:

Lucy hesitated. She did not know quite how to reply to this. In the end she typed:

How do you do? I am Miss Beck.

GO AWAY, MISS BECK.

Why should I?

I AM SECRETARY HERE, it stated, this time in red letters.

No, you’re not! I am! Lucy typed angrily.

The machine went mad.

*QWERTYUIOP”/ @ Q U E R T Y U I O P &()*QWERTYUIOP!, it screamed,
shaking
and snapping its keys like castanets.*

(QWERTYUIOP, p20)

The learners’ inferences on this were: *‘Lucy take off her job as a secretary, so the machine become angry’, ‘The machine doesn’t like Lucy and not accept her as the new secretary there’, ‘The author try to say was the haunt machine always typed QWERTYUIOP and haunt Lucy’, ‘Miss Broome told Miss Beck to go away and leave the job’, and ‘The machine was mad with Lucy because Lucy replace her place as the secretary at there’.* From these examples, the learners determined that the spirit dislikes Lucy and were angry with Lucy

for being the new secretary in the firm, and it haunted her by disturbing her work. By doing this, the ghost wanted to persuade Lucy to leave the position

The learners determined some reasons for the personification's use in context such as '*the machine cannot accept that she was not secretary at there anymore*', '*because the machine mad on Lucy*', '*the phrase described that the machine have something wrong*', '*the author want to tell us that the machine doesn't want anybody to replace her place as the secretary there*', '*the author describe that Lucy is dislike by Miss Broome and mad at her*' and '*because the author want to show that the spirit type with angry emotion*'. From these, the learners highlighted the main reasons about the behavior of the spirit, and that she was angry with Lucy (or all her predecessors for that matter) for taking on the post as the secretary. This explains the spirit's bothersome behavior towards Lucy.

The second text below contains the personification, 'the wind caught it and carried it away':

The machine was silent. Lucy waited, but it said nothing more.

So she typed:

Goodbye Miss Broome. Best of luck in your new job,

Yours sincerely,

Lucy Beck, Secretary.

She folded the finished letter into a paper dart and sent it sailing out the window.

The wind caught it and carried it away.

(QWERTYUIOP, p30)

The participants' inferences were '*Lucy successes in persuading Miss Broome to leave and stop haunting the office*', '*the author try to say was Lucy Beck success to pacify the spirit and finally she convinces the spirit to leave the office*', '*Lucy helps Miss Broome to let go of the past and be at peace*' and '*The spirit was go away from the office*'. From these inferences, the learners determined that Lucy was able to persuade the spirit of Miss Broome to stop haunting the office. They were able to infer as well that Lucy helped Miss Broome 'depart' to the afterlife as symbolized by the paper dart.

The learners determined some reasons for the personification's use in context such as '*because Lucy threw out the letter out of the window and the spirit was gone*', '*to show that the letter had been away and will never come back*', '*because the author want to show that Lucy had succeed drive out Miss Broome spirits*', '*the author uses the phrase because Lucy threw out the letter out the window and the spirit was gone*' and '*because the author want to show that Lucy was threw the good bye letter by the window*'. From the examples, again, the learners determined that the personification was used to show that the spirit of Miss Broome finally left the office, thanks to Lucy's effort and courage.

The following text contains the personification, 'honesty compelled her to add':

Liquid paper, the things they invent! And if that runs out, cross out the mistakes with a black pen-see I've put one in your tray. Nice and thick it is. That's should keep her quiet."

*"I don't make mistakes," Lucy said; then **honesty compelled her to add**, "well, not very many. I've been trained. I've got a diploma."*

"Yes. Yes my dear, so they all had," he said sadly, and left.

(QWERTYUIOP, p14)

Some of the inferences were ‘*the author try to say was Harry Darke gave Lucy a liquid paper*’, ‘*Lucy were force to say the truth to his boss*’, ‘*Lucy want to prove to Harry Darke that she can do better in typing*’, ‘*the author try to say was Harry Darke gave Lucy a liquid paper. When Lucy got a mistakes when typing, use the liquid*’ and ‘*Lucy try to tell Mr. Ross that she never do any mistakes because she had a diploma from Belmont Secretarial College*’. The learners were able to make inferences on the text above, as evidenced by their statements. The learners determined some reasons for the personification’s use in context such as ‘*to tell that it hard to tell the truth to someone in other cases that was unbelieve*’, ‘*because honesty compelled her to add means someone make her explained something more further that same to Lucy situation*’, ‘*Because the author want to show that Lucy is a conscientious person*’ and ‘*to show that Lucy is being honest*’. All these show that Lucy wanted to be honest with her boss, and she wanted to tell him that she has the right skills.

The text below contains the personification, ‘while her eyes dreamed round the office’:

*She was a touch-typist. She did not need to look at the keys. Her fingers kept up their slow, steady rhythm, **while her eyes dreamed round the office**, out of the window, down into the sunny street.*

“...our new line of Sunburst cushions in yellow, orange and pink,” came Mr Ross’s voice.

There was something odd! A sudden wrongness felt by her fingers, a tingling, an icy prickling..

(QWERTYUIOP, p16)

The learners made acceptable inferences of the text such as ‘*the author try to say that Lucy Beck has a typing skills but poor typing speed*’, ‘*Lucy was a touch-typist*’, ‘*Lucy not need to look at the keys when typing*’, ‘*to say that Lucy Beck not need to look at the keys at the typewriter when typing*’, and ‘*The author try to say that Lucy look around the office while her hand typing at the typewriter*’. These inferences highlighted Lucy’s skill as a touch-typist and she does not need to look at the keys when typing.

They determined the reasons for the personification’s use in context such as ‘*because although Lucy Beck was poor typing speed, she can typed without look at the keys*’, ‘*the phrase described that Lucy observe and see every side and things in the room*’, ‘*the author uses the phrase because although Lucy Beck has poor typing speed she can type without look at the keys*’ and ‘*because she looking the surrounding at office while typing*’. These mostly echo what the author wrote, that Lucy need not look at the keys while typing as she is a touch-typist.

The text below contains the personification, ‘it hummed back at her innocently’:

*She snatched her fingers away and stared at the typewriter. **It hummed back at her innocently.** What was wrong? There was something...Her glance fell on the uncompleted letter.*

Dear Sirs,

I am pleased to inform you that QWERTYUIOP and Bannister’s have introduced a new QWERTYUIOP of Sunburts cushions in QWERTYUIOP, orange and QWERTYUIOP...

(QWERTYUIOP, p16)

The learners made some inferences based on the text such as ‘*even Lucy try not to make a mistake but the word ‘QWERTYUIOP’ will always wrote by itself*’, ‘*Lucy work get adjourn because of the unwanted capitals “QWERTYUIOP”*’, ‘*Miss Broome’s spirit disturbing Lucy’s job*’, and ‘*the typewriter start haunting Lucy with letter*’. From the examples, they understood that Lucy had typed a piece of letter and somehow the spirit of Miss Broome started to disturb her work by using the unwanted capitals that appeared suddenly on her paper. This made her work hard and messy.

The learners were not really able to determine some reasons for the personification that was used. A couple of the reasons were, ‘*because the typewriter trying to disturbing Lucy*’ and ‘*because the spirit want to get rid Lucy*’.

4.3.3 Inferences based on formal knowledge from each text with simile

The text below contains the simile ‘clicking like badly fitting false teeth’:

Lucy typed quickly:

Are you from outer space?

*The typewriter rocked, as if with laughter, its keys **clicking like badly fitting false teeth**.*

IDIOT, it wrote.

Who are you? Lucy typed.

Miss Broome, it answered.

Lucy hesitated. She did not know quite how to reply to this.

(QWERTYUIOP, p20)

The learners made some inferences based on what they understood from the text as follows:

‘*Miss Broome try to fear Lucy with do thing that can disturb Lucy*’, ‘*to show that Lucy was chat with the spirit with help from the typewriter*’, ‘*the author try to say Lucy was*

communicated with the spirit through the typewriter’, ‘*Lucy want to know better about the spirit*’, ‘*the author want to say that Lucy was communicate with Miss Broome*’ as well as ‘*to show Miss Broome haunts the typewriter*’. Each of these inferences is about Lucy’s effort to communicate with the spirit of Miss Broome through the typewriter.

There is only one reason given for the simile’s use in context which was ‘*because the typewriter laugh when Lucy ask silly question*’. The author used the simile mainly to show that the spirit was laughing or rather mocking Lucy’s question.

The following text contains the simile, ‘no need to look like a frightened mouse’:

“You’re going?” Lucy asked, surprised.

“Yes, my girl. I’ve errands to do. Not frightened of holding the fort on your own are you?”

“No, but...”

“You can take a telephone message without getting the names muddled, can’t you?”

“Yes, of course.”

*“Nothing else to it, is there? **No need to look like a frightened mouse.**”*

“I’m not!”

(QWERTYUIOP, p13)

From the above text, the learners made some inferences such as ‘*the author try to say is about Harry Darke who told Lucy not to be frightened when he leave*’, ‘*Lucy was uncomfortable in her new surrounding and looked out of place*’, and ‘*the author try to say that Lucy are do not have to afraid*’. Harry Darke was merely assuring Lucy not to be afraid of her new surroundings, and this was understood by the learners with their reference to Lucy’s feeling of being out of place.

They determined some reasons for the simile in the text: *‘because Lucy looked like a frightened mouse when she not brave to talk with Mr. Ross’*, *‘because this is first time Lucy work and she got afraid because Harry Darke leave her alone’*, *‘the author uses the phrase because this is first time Lucy work and she get frightened because Harry Darke leave her alone’*, and *‘because Lucy’s face looks worry and afraid’*. Based on these, the learners determined the cause of Lucy’s apprehension to be left behind in the office; that is, it is new environment for her as she just joined the firm.

The following text contains ‘shot off like a scalded cat’:

*Anything you want, just ask old Harry. Mr Ross is down at the factory in the morning, but he’s left you plenty of work to be getting on with.” He pointed to a pile of tapes on the desk. “Letters to be typed, those are. He got behindhand, with the last girl leaving so quick. Left the same day she came. **Shot off like a scalded cat!**”*

(QWERTYUIOP, p13)

Based on the text, the learners inferred that *‘Harry told Lucy that the secretary before her left the same day she came’*, *‘the other young secretaries before Lucy ran away because been frightened by Miss Broome’s spirit’*, and *‘the secretaries before Lucy run after experiencing abnormal incidents’*. These inferences focused on the fact that the past secretaries before Lucy, had ran away due to the haunting of the spirit without telling much about the rest of the text’s content.

They determine some reasons for the simile’s use in context such as: *‘the author want to say that Lucy are not like the other secretary who stop from job without any*

reason’, ‘to show that the secretaries are afraid to work there’ and ‘because the other secretaries ran away from the office with frightened face’. These three examples cited the reason behind why the previous secretaries left the job hastily.

The text below contains the simile, ‘white fluid ran down the typing paper like melting ice-cream’:

Then she took the cap off the bottle of correcting fluid.

*For an hour, she battled with the machine. As fast as QWERTYUIOPs unwanted capitals appeared, she attacked with a loaded brush. The **white fluid ran down the typing paper like melting ice-cream**, and dripped thickly into the depths of the typewriter.*

YOU’RE DROWNING ME, it complained pathetically, and she swiped at the words with her brush.

(QWERTYUIOP, p22)

The inferences based on text were: ‘Miss Broome say that Lucy drowning her with liquid at the paper’, ‘Lucy liquid all the word that type by Miss Broome and it make Miss Broome drown’, ‘The author try to say that Lucy used the liquid paper’, ‘To say is the typewriter complained when Lucy used the white fluid when she had mistake typing’ and ‘Lucy got a battle with the machine’. The learners realized that Lucy’s overly generous use of the correction fluid was in effect ‘drowning’ the spirit of Miss Broome. They also knew that Lucy was actually battling with the spirit.

They determined the use of simile in context such as: ‘to explain that the liquid that Lucy used was melting like ice-cream at the paper’, ‘because the author want to show that Lucy fight with the spirit and Lucy used the liquid paper to extinguish “QWERTYUIOP”’, ‘because the author want to tell that the spirit are getting drown when Lucy used liquid

paper’ and *‘to show that the liquid was used a lot on the paper’*. The main reason for using the simile was to show that Lucy was using a lot of the correction fluid in order to erase the unwanted capital letters on the typing paper. It was like, Lucy was battling with the spirit itself. Due to the amount of the correction fluid it was melting on the paper resembling a dripping ice-cream.

The text below contains the simile, ‘your fingers flying over the keys like white butterflies’:

“None of your touch-typing for her! Every letter she stared in the face like it was a criminal and she the judge. You can’t wonder she hates you young girls, with **your fingers flying over the keys like white butterflies**, and your eyes gazing out into the sunshine. They gave her the push, you know.”

“After forty-three years?” Lucy said shocked into sympathy.

(*QWERTYUIOP*, p24)

From the text, the learners managed to make some inferences such as ‘*Miss Broome’s spirit dislike every young secretaries who works in Ross and Bannister’s*’, ‘*Lucy was good in typing*’, and ‘*Miss Broome hates young girls who are touch-typist*’. These inferences indicated that Miss Broome’s spirit disliked every young secretary who took her position in the firm, with their better typing skill. Since Lucy is the protagonist inside the story, she becomes Ms. Broome’s main enemy as she is also a touch-typist.

They determined some reasons for the simile’s use in context such as: ‘*the young secretaries fingers types smoothly and freely over the keys*’, ‘*because Lucy can type smoothly without looking at the keys*’ and ‘*to show how easily her finger type on the keys*’.

Basically, the learners can tell why the author used the expression and that is to indicate that the young secretaries can type very well.

4.3.4 Meaning patterns for formal schema

The following are the similar patterns for meaning constructions based on the participants' formal schema with some random examples. These patterns are the patterns which emerged based on the way the group constructed meanings with the use of their formal schema.

4.3.4.1 Textual inferences containing figurative expression

The learners were able to make some good inferences after reading the text which showed their understanding about what is being tackled. For example, from the text that contained 'someone wishing a snowman a happy summer' metaphor, they inferred the message as to be '*Mrs. Price says good luck to Lucy but she did not confident that Lucy will get a job as a secretary in a future*', and '*Mrs. Price hope Lucy will get a job with her poor grades*'. So, reading the particular text, they were able to make inference about Lucy.

From the text that had the personification of 'the machine went mad', they inferred that '*the machine doesn't like Lucy and not accept her as the new secretary there*', '*the haunt machine always typed QWERTYUIOP and haunt Lucy*' and '*Miss Broome told Miss Beck to go away and leave the job*'. Here, the fact that the spirit of Miss Broome dislikes Lucy being the new secretary was apparent.

From the text that contained the simile ‘no need to look like a frightened mouse’, they inferred ‘*to say about Harry Darke who told Lucy not to be frightened when he leave*’, and ‘*the author try to say that Lucy are do not have to afraid*’. The learners were able to infer about the message that Lucy need not be scared in the office.

4.3.4.2 Similar thought in determining the use of figurative expressions within the text

From the findings, the learners had the same thought or message in determining the use of figurative expression in a text after reading it. For instance, from the text that contained ‘someone wishing a snowman a happy summer’, the same thoughts were seen from the reasons of ‘*because it applicable with Lucy that have slow typing, so hardly to her get a job as a secretary*’, ‘*because the author want to show Mrs. Price did not confident that Lucy Beck will got a job with her poor grades*’ and ‘*because the phrase suitable with Lucy that impossible to achieve success*’. The learners posited a similar notion that Lucy might not find a job after college.

For the functions of ‘the machine went mad’ within the text, the similar reasons were ‘*the machine cannot accept that she was not secretary at there anymore*’, ‘*the author want to tell us that the machine doesn’t want anybody to replace her place as the secretary there*’ and ‘*the author describe that Lucy is dislike by Miss Broome and mad at her*’. Here, the spirit of Miss Broome was not happy about the idea that she had been replaced as a secretary and that someone else had taken the job from her.

As for the simile of ‘shot off like a scalded cat’, they constructed its use as to be ‘*the author want to say that Lucy are not like the other secretary who stop from job without any*

reason’, ‘*to show that the secretaries are afraid to work there*’ and ‘*because the other secretaries ran away from the office with frightened face*’. From these reasons, the message of the past secretaries who were afraid and quitted from the job was inferred.

4.3.4.3 Meaning of figurative expression is similar with text’s inferences

Some of the figurative expression’s actual meaning was similar with the interpretation the learners made out from the text being read. For example, the metaphor ‘someone wishing a snowman a happy summer’ meant ‘*Mrs. Price says good luck to Lucy but she did not confident that Lucy will get a job as a secretary in a future*’. This was basically the same interpretation of the metaphor. From the text with ‘typing speed that could make a tortoise laugh’, they constructed the interpretations of ‘*Lucy has a very low sped when typing*’ and ‘*Lucy was poor typist and had ‘O’ level typing in her Belmont Secretarial College*’. These were similar with the meaning of the personification too. Interpretations from the text that contained ‘the wind caught it and carried it away’ personification, were ‘*Lucy successes in persuading Miss Broome to leave and stop haunting the office*’ and ‘*Lucy Beck success to pacify the spirit and finally she convinces the spirit to leave the office*’. These interpretations were similar with the main meaning of the personification itself. Another example is from the text that contained ‘your fingers flying over the keys like white butterflies’ with the interpretations of ‘*Lucy was good in typing*’, ‘*Lucy can type without looking at the keys*’ and ‘*Miss Broome hates young girls who are touch-typist*’. These interpretations were similar with what the figurative expression meant about Lucy being a touch-typist.

4.3.4.4 Use of figurative expression in text

The learners also were able to provide reasons why the author used figurative expressions in the text. For the metaphor ‘someone wishing a snowman a happy summer’ in text, they wrote *‘because the author want to show Mrs. Price did not confident that Lucy Beck will got a job with her poor grades’* and *‘because the author want to show someone who had nothing want something’*.

For ‘tough old devil’ written in text, they constructed *‘because the author want to describe the strong nasty old woman that is Miss Broome’*, *‘to show how bad Miss Broome is’* and *‘because the author want to show that spirit was so angry with Lucy and Lucy take her job’*.

For ‘typing speed that could make a tortoise laugh’ written in the text, they constructed *‘to show that Lucy have poor skill in typing’*, *‘to show that Lucy is a slow typist’* and *‘the author uses the phrase to describe Lucy cannot typed fast’*.

For ‘honesty compelled her to add’ in the text, they provided its functions as to be *‘because the author want to show the character that Lucy had’*, *‘because the author want to show that Lucy is a conscientious person’* and *‘to show that Lucy is being honest’*.

For ‘no need to look like a frightened mouse’ simile, they constructed *‘because Lucy looked like a frightened mouse when she not brave to talk with Mr. Ross’*, *‘because this is first time Lucy work and she got afraid because Harry Darke leave her alone’* and

‘the author uses the phrase because this is first time Lucy work and she get frightened because Harry Darke leave her alone’.

Finally for the simile ‘white fluid ran down the typing paper like melting ice-cream’, they wrote its functions as to be ‘to explain that the liquid that Lucy used was melting like ice-cream at the paper’, ‘because the author want to show that Lucy fight with the spirit and Lucy used the liquid paper to extinguish “QWERTYUIOP”’ and ‘because the author want to tell that the spirit are getting drown when Lucy used liquid paper’.

4.4 Factors that influence meaning construction

The learners are able to construct meaning for the figurative expressions based on some factors that influence their schema. These factors are based on their opinions of constructing meaning for the figurative expressions. The factors are as follows:

4.4.1 Background ideas about the “QWERTYUIOP” fiction

The following shows the participants’ background knowledge regarding the short story that influenced the learners’ meaning construction. The information is also evident in some of the figurative expressions’ interpretations:

- 1. About Lucy who is secretary at Rose and Bannister’s whose communicate with the spirit Miss Brome by the typewriter.*
- 2. It about the spirit of Miss Broome who haunted the office because she doesn’t want someone to replace her as the secretary in that office.*
- 3. The story “QWERTYUIOP” is about a poor girl named Lucy Beck who is ‘O’ level in typing and facing with Miss Broome spirit when working.*

- 4. About Miss Broome that think she still a secretary at Ross and Bannister's.*
- 5. It all about Miss Broome spirit who did not peaceful so that why she disturb Lucy Beck as a new secretary.*
- 6. The story is about a girl named Lucy, who get job as a new secretary at Ross and Bannister's. She realized that a previous longtime secretary Miss Broome was haunting the typewriter.*
- 7. It is about Miss Broome's spirit that haunting the office by using the typewriter but Lucy success in persuading Miss Broome's spirit to stop haunting the office.*

From the participants' opinions above, it showed that the learners managed to draw good inferences regarding the short story. The learners need to use their background knowledge of the fiction to construct meaning for the figurative expressions. Based on the opinions above, they were able to provide information about the short story. The main point that they have understood was that the "QWERTYUIOP" fiction is a story about a young girl named Lucy Beck, the ghost of Miss Broome who haunted her using the typewriter and some details of what happened in the story such as the communication between Lucy and the spirit, Lucy's credibility as a secretary and the fact that Lucy had to deal with the spirit of Miss Broome.

Since the figurative expressions were written in texts, they needed to use their background knowledge to aid comprehension over the story. Language in figurative expressions is always complex as it requires the learners to be imaginative and interpretative and it depends on people's (learners') backgrounds (knowledge) in sharing the internal cognitive, affective and social frameworks to interpret the world (Araya, 2008, p.37). When these learners have the necessary background knowledge, they can construct meanings. Gilakjani and Ahmadi (2011, p.142) assert that only after the schema

(background knowledge) of the learners have been activated, then the learners will be able to see the meaning. Meaning cannot be constructed through literal interpretation of texts but by reading between the lines. Hence, if learner does not have sufficient background knowledge to link with the context found in text, it would hamper the meaning construction.

4.4.2 Information gained from reading the texts

Participants' also managed to provide some information from reading the text. This information helped them in supporting their meaning constructions:

- 1. It's about letter.*
- 2. Miss Broome was love with her job and Mr. Bannister.*
- 3. It's about Lucy life.*
- 4. The content and the description of the short story.*
- 5. I find it was a horror story.*
- 6. Lucy is the girl that is haunted by Miss Broome, the previous secretary at Ross and Bannister's company.*
- 8. Lucy Beck is a poor young girl and she tried her best to get a job, so she can changed her family to be more better.*

The learners gave various views when they processed the information coming from the provided texts. It also showed that the learners managed to make acceptable inferences from what they read from the texts. This showed that the necessary information is influential because it resulted in building up their schema regarding the story, lending the learners knowledge of the text. The participants of this study learned about typing, Miss Broome's feeling for the late manager, the haunting of the spirit, and Lucy's intention to get a job along with some of the story details. Based on their responses too, the learners only

provided short and simple facts about the texts that they read. Moreover, to actually recall what each text was all about must be rather difficult as they were not asked to memorize each given text in the worksheet. Thus, the above information was the most salient input that they can infer on.

4.4.3 Learners' knowledge of the texts

The learners were asked on what did they knew about all the texts that they read during the session. The followings were their main responses:

- 1. About Lucy who try to find a new job at the Ross and Bannister's as a secretary.*
- 2. Lucy try to be friendly with Miss Broome after she knew the story for the spirit who always haunted the office.*
- 3. I know that Lucy disturbing by Miss Broome because she had take off her job as a secretary.*
- 4. Lucy Beck who's the one that solve the spirit that disturb the office.*
- 5. Mostly the situation is at the office.*
- 6. By answering the worksheets text been given, I found out that I understand more about the story.*

From the responses, it can be gleaned that the learners possessed a good knowledge regarding the short story of “QWERTYUIOP”. They knew that, the texts that they had read were about Lucy, the main character inside the plot who tried to find a job as a secretary at the Ross and Bannister's firm. They even managed to infer that she was trying to create a rapport with the spirit which was Miss Broome after knowing that this antagonist was the culprit in haunting the office. They also realized the main cause of why the spirit became hostile; which was due to the fact that Lucy Beck, had been given the position to replace the late Miss Broome. The learners also managed to find out that Lucy Beck was responsible in

solving the mystery surrounding the main events that happened inside the office. Also, they were able to comprehend more about the story after reading the texts. These responses clearly showed that they have a good schema of the texts and it influenced their schema in constructing meaning.

4.4.4 Reading

Reading is influential for the participants because it activates their language, content and formal schema in constructing meaning. The following were views posited by the learners on why reading is important prior to meaning construction:

- 1. So that we can understand about the story.*
- 2. Because we have to understand whole of the story.*
- 3. To be ready to answer the question given.*
- 4. Because the important content.*
- 5. Because all the description.*
- 6. To understand the situation.*
- 7. To know the beginning and the ending of story.*

Since schema or background knowledge should be refreshed and nurtured during the reading process, they realized that through reading they can build a good schema as well as the ability to construct meaning. They believed that reading directed them towards comprehension of the story as well as to actually know the whole organization of ideas. Reading was also seen as a prerequisite for them to construct responses for worksheets. Reading the texts can provide them with clues for interpretation especially when the figurative expression deconstructs itself to go beyond its literal meaning as to show new insights of ideas, feeling or a subject (Araya, 2008, p.37). The learners contribute information based on their reading which is dependent on their schema (Gilakjani and

Ahmadi, 2011, p.144). According to schema theory, any text does not really have meaning all by itself until the learners read it (Huang, 2009, p.139). Teaching the meaning of specific phrases (for example the figurative expressions) does not assist the learners in deciphering texts (Landry, 2002). The ESL learners need to use their schema for constructing the figurative expressions' meaning through reading. They also realized that the content knowledge or schema can be gained better by reading and only then can they get the story's descriptive details of the plot. They also stated that by reading, they were able to know the situation in terms of the events that occurred in the texts. Finally, reading also influences their meaning construction because it enabled them to know the organization of ideas from the beginning, middle and ending of the story. It also showed formal schema use.

4.4.5 Text that contains the figurative expressions

The participants agree that text is influential. The following are their opinions on text as a source for constructing meaning:

- 1. Read the text properly and try to understand the figurative expressions mean.*
- 2. Understand the text and try to answer the figurative expressions.*
- 3. I can give an answer from the text about the figurative expressions.*
- 4. By understanding the situation of the story.*
- 5. It help me a lot because if I understand I will get it means so it help a lot.*
- 6. The text used simple words that reader can understand better.*

The learners were able to construct acceptable meaning for the figurative expressions within the texts. From the responses above, reading the texts and comprehend the meaning of the figurative expression written inside the text is fundamental. Here, it showed that the text was where the figurative expressions can be found and without the text's existence,

clues or ideas regarding the meaning of the figurative expressions might not be that clear. This was because the readers still needed to read the text for idea expansion on what a figurative expression could actually mean. The author had written each of the figurative expressions in between the lines of the texts and it was dependent upon the learners or readers to examine the contextual clues to link them with their own schema in constructing the meaning. Without texts, reading cannot be existent and texts clearly provide the substance for the learners to create comprehension. Shan (2008, p.105), asserts that in schema theory, comprehending a text is an interaction between learners' background knowledge and the text. The texts provide both the content knowledge and context. Without texts, learners background knowledge might not be triggered and reading action will be impossible. They also realized that texts provided the source for them to construct meaning because it gives the data needed to instantiate their schemata through bottom-up process (Carrell, 1983, p.82). The learners also believed that they can construct the meaning from the input gained after reading the texts. This further showed that the text did help them to construct meaning. The texts also provided the events that happened inside the plot and this is where the learners read to know the situation that was going on. Therefore, the texts influence them to activate their content and formal schema. It was important for them to read the texts for idea recall and each learner has different internal representations for the subject matter of a text (Gilakjani and Ahmadi, 2011, p.144). Also, the learners stated that the texts were written in simple language; its syntax and lexical elements were adaptable to their level of proficiency. This gave better opportunity for the learners to comprehend and to construct meaning for the figurative expressions.

4.4.6 Content knowledge

The content knowledge of the story is compulsory to help the participants in meaning constructions. The following show the participants' opinions on whether or not they are able to construct meaning without content knowledge:

1. *No, because we can't understand the true story.*
2. *No, because knowledge are important.*
3. *No, because I don't know the beginning of the story.*
4. *No, because if we don't have any knowledge, the meaning that we construct will different with the story.*
5. *No, because without any knowledge I will give a wrong meaning.*
6. *No, because with reading and understanding the story, we can construct the meaning and answer the questions given.*
7. *No, without knowledge, it is hard for us to construct the meaning.*

The learners believed that with the knowledge of the short story, they were able to construct meaning for figurative expression. Being knowledgeable in the story was crucial for constructing meaning. Therefore, the importance of schema was evident. The background knowledge enabled them to interpret and construct possible meaning for the figurative expressions. The ability to construct the meaning was very dependent on how much schema these learners have acquired. If these learners did not know anything about the story as presented on the worksheets then they would face problems in finding what happened inside the story itself. The knowledge or schema about the story was a prerequisite as it assisted them in processing the needed information to support their meaning construction in the worksheets. Without any content knowledge of the story, they might be unable to activate their language and formal schema. The content knowledge enabled them to realize the idea of the story such as in the introduction, climax, falling action and resolution.

Schema also shapes their perception (Grow, 1996) because learners use the background knowledge to link with the content knowledge found from texts. Reading the texts also provides the content knowledge for the participants to construct meaning based on the story.

If they lacked the content schema or rather did not possess any knowledge about the content of the texts, then they might lose their way in comprehending the storyline thus resulting in false meaning interpretation. They also believed that only by reading and understanding the content of the story within the texts will they be able to construct meaning for the figurative expressions. Moreover, reading the content made their responses sufficient with the needed content.

4.4.7 Comprehension

Comprehension is necessary for the participants to construct meaning for the figurative expressions. Based on their opinions below, comprehension is a factor that influences their ability in constructing meaning:

- 1. Understand what is the meaning of word in metaphor, simile or personification that given.*
- 2. Understand about the story.*
- 3. I must read the story begin from the first until the end and understand it.*
- 4. I must understand the words.*
- 5. The meaning of the sentences and my understanding.*
- 6. I must understand about the story and all the characters.*

Comprehension is crucial. Constructing meaning requires the participants to understand the words' meaning inside each figurative expression. Comprehension also influences their

schema because understanding of each word within a certain figurative expression is important. Initially, the language schema is used because it enables them to perceive meaning on linguistic level. It is the foundation of the other two schema which are content and formal (Liu, Wu and Wang, 2007, p.18). Each metaphor, simile and personification are written in different form and meaning. Therefore, the learners must understand each expression's meaning from its word to sentence level to construct meaning. Comprehension also influences their schema because understanding of each word within a certain figurative expression is important. Comprehension at language schema is necessary before proceeding towards content and formal schema to arrive at an interpretation. Moreover, comprehension of the story is crucial because it enables them to realize the fictional characters and this influences their schema in specifying meaning.

Conclusion

The participants successfully constructed meaning of the figurative expressions found from the 'QWERTYUIOP' short story. Their background knowledge was evident from the meanings that they wrote for 5 metaphors, similes and personifications. The participants managed to construct meaning based on their understanding for each figurative expression. They were able to use their background knowledge in order to write the meanings.

From the written meanings, they used all three types of schema namely the language, content and formal schema. They must use all the schema types to provide meaningful responses. Under the language schema, they used their vocabulary knowledge to define meaning from word level to show understanding. Moreover, they managed to

write meaning in the L2 based on their current proficiency level. This also showed their ability to write meaningful sentences in the L2. Under the content schema, they were dependent upon using their own ideas and the context or story content to represent meaning. Generally, if they did not interpret meaning based on the context, they were keen to use their own idea to construct meaning for the figurative expressions regardless of what type the figurative expression that was needed to be defined. The interpreted meanings were also appropriate and this showed their good understanding of the metaphors, similes and personifications. Based on their formal schema, the participants managed to make inferences that showed their comprehension over the short excerpts being read prior to construct meanings. This also showed that their reading ability was good because their inferences were acceptable and their textual knowledge was sufficient to construct meaning as suggested under the formal schema.

From their collective meaning interpretations, there were some similar traits seen in the way they wrote the meanings. From their language schema, they interpreted meanings by defining verbs with verbal phrases, defining nouns using short fragments, defining words using fragments with no main clause, using simple sentences and using coordinate clauses. From their content schema, they interpreted meanings by literal language use, similar meaning was constructed for figurative expressions in or outside context, referring to subject, persona or character to specify meaning, using contextual clues, constructing thematic meaning for metaphors, constructing meaning using different words with similar message, referring to type of subject or action in simile and identifying correct subject in personifications. From their formal schema, they interpreted meanings through textual inference that contained figurative expressions, having similar thought in determining the

use of figurative expressions within the text, their constructed meaning is similar with the text's inference and having the ability to determine the use of figurative expressions in context. These traits under each schema type occurred most probably because the participants studied the same short story in class, came from the same class, acquired the same grammatical knowledge in grammar lessons, following the same literary notes given by the teacher and perhaps possessed the necessary input for comprehension of the short story. The main difference was seen only through the choices of words that they used to construct meaning, their sentence patterns and own point of view in expressing certain figurative expression's meaning.

There were some important factors that influence the participants' ability to construct meaning. Factors like the background ideas about the "QWERTYUIOP" fiction, the information gained from reading the texts, their knowledge of the texts, the reading action itself, the text that contains the figurative expressions, their content knowledge and comprehension are basically crucial towards the participants' ability in constructing meaning. These factors are influential because they enabled them to interpret meaning based on the three schema types.

From the constructed meanings too, the participants managed to show appropriate interpretations as suggested by the author from the short story. Evidently, they could comprehend what a certain figurative expression should express in the context of the short story itself. They also managed to determine the use of each figurative expression in context that signals for literary language understanding. When they managed to determine to appropriate use of each figurative expressions in context, then it seemed that they

possessed necessary formal schema in terms of the author's intention and idea in organizing the literary facts being read in the text itself. This showed that they possessed sufficient background knowledge to interpret meaning for metaphors, similes and personifications found from the 'QWERTYUIOP' short story. They also successfully used the three types of schema to construct meaning for each figurative expression. Overall, they were dependent upon background knowledge to construct their interpretations.

CHAPTER 5

DISCUSSION

5.0 Introduction

This chapter discusses the overall findings of the meaning constructions for the figurative expressions made by the group of L2 learners. It provides some insights on the use of language, content and formal schema in constructing meaning. The interpretations of results also highlight the benefits of schema in helping the participants in meaning construction.

5.1 Overview of learner's language schema

The participants' existing knowledge in writing is a given, and can be considered compulsory in dealing with texts. It is related to their linguistic competency. From the findings, the language schema was analyzed at vocabulary and sentence structure levels. They used the target language in order to express their existing knowledge of vocabulary and sentence construction through meaning constructions. Without the ability to write especially in L2 form, learning it would be tantamount to impossible. This is because when the respondents read in L2, they must produce output through meaning construction using words and sentences in the L2 as well. This in return is an exercise for them to use the L2 in writing down the meaning of figurative expressions. Language schema is about the learners' existing linguistic knowledge in the target language. This is parallel to the explicit

knowledge distinguished by Bialystok (1994) in a learner's representational 'language' details that includes topic, predicate, tense, aspect as well as lexicon (Ellis, 1997, p.110). They were learning the English language as a second language in class and reading the short story is under the curriculum of literature in English. Definitely, they were also learning the L2 grammatical forms and writing skill through the language syllabus in class.

The respondents were capable of writing simple structures of sentences in constructing the meaning for the figurative expressions. They also used simple words in their sentence structures to show how they interpreted the meaning of figurative expressions. In defining some of the words taken from each figurative expression, they also managed to write acceptable definitions based on their own knowledge. Knowledge over words and sentences are crucial in determining the use of language schema among the participants. This should be parallel with the lower-level rapid, automatic identification skills (Gilakjani and Ahmadi, 2011, p.143) in second language reading nature. Different forms of meaning constructions were shown for each figurative expression being asked and this proved that each learner managed to construct meaning accordingly based on their linguistic knowledge. Even though some sentence structures were faulty in terms of choice of words, tenses, and other grammatical aspects, the meaning construction was still available. This proved that the learners tried using their present linguistic knowledge to construct meanings from the figurative expressions. Since each figurative expression carried different form of meanings, it became a challenge to construct meanings based on their proficiency level to build acceptable as well as meaningful sentences.

Their background knowledge on vocabularies can be seen from the definitions of selected words being defined from each figurative expression. The lexical element within a

sentence should be acknowledged beforehand because it is essential towards moving to syntactical element. Constructing meaning should start from the lexical level. The learners involved in this study were able to define each selected word properly based on their existing language schema.

The ability to write sentences in the second language is important for the learners in constructing meanings out of the figurative expressions. A good writing skill using acceptable sentence structures is important in showing the use of L2 knowledge based on language schema. Sometimes, the learners wrote in incomplete sentence structures or ‘fragments’. In the fragment forms, some grammatical errors were seen, nevertheless, meanings were still existent.

5.2 Overview of learners’ content schema

Background knowledge was seen to be very helpful for the participants. It helped them in constructing meaning for the figurative expressions. When they had sufficient world knowledge which is a set of content schema, (Bartlett, 1932, Ellis, 1997, p.126) and understanding regarding what a figurative expression means, they can construct meaning. World knowledge is based on their already-known ideas, life experiences, perceptions and ideology. Since different learners possess different forms of world knowledge about a certain meaning of a figurative expression, the meaning constructions were also seen to be various. Even though each learner might possess different background ideas, their meaning constructions were still based on what a figurative expression should express. When they did not refer to the text or the story content for ideas in meaning constructions, the use of background knowledge took place. Giora (2003) states that privileged meanings (background knowledge) that are foremost in mind affect comprehension and production

primarily regardless of context (Kecskes, 2006, p.2). This was seen through the meanings of some of the figurative expressions outside the text. This showed that they still can construct meaning without the context. However, this should not hinder the fact that background knowledge should not be based on content of the storyline. The context still played a role in their background knowledge in constructing meaning because certain figurative expressions required meaning interpretation from the story.

Content schema is about the background knowledge that the learners' possess in mind based on their understanding of the content and ideas coming from the short story. They used this schema to interpret messages by inferencing probable meanings (Ellis, 1997, p.126). Prior to answering the worksheets, the group of learners already read the short story and believed to have acquired the knowledge regarding the plot and characters. This further enhanced their existing knowledge to assist them in constructing the meaning after reading the texts given in the worksheets. Content schema also helped them to interpret the meaning of any figurative expression. The background knowledge is the essential part in any meaning construction because it informs about the learners' understanding of the figurative expressions' meaning.

Some of the responses were inaccurately written with grammatical errors or incomplete structures of sentences. Nevertheless, the signs of the learners' background knowledge as well as content schema were still apparent. Since content or background knowledge was the essential part to be examined under content schema category, then the syntactical element was not fully regarded.

5.3 Overview of learners' formal schema

Learners' ability to draw inferences from the whole text was prerequisite in signaling the formal schema activation. Since the study focuses on meaning construction, the responses were aimed at how the participants can provide meaningful inferences or formulating and evaluating information as a byproduct of good formal knowledge of the text's rhetorical structure and organization. Knowledge about the story necessarily breeds comprehension. The inferences made by the respondents were influenced by their understanding of the texts' structures too. Inferencing is paramount to comprehension because it makes it possible to establish meaning representation in memory based on (text) coherence and general knowledge (Baretta, Tomitch, MacNair, Lim & Waldie, 2009, p.138).

Formal schema use should be as important as language and content schema in constructing meaning because it gives access to the text's rhetorical structures, its logic, idea organization as well as language structures. This schema enables learners to make prediction according to form schema in mind (Liu, Zhu and Nian, 2010, p.62).

When they managed to provide inferences which is a constructive cognitive process that strives for meaning (Baretta et. al, 2009, p.138), then it showed that they had a formal knowledge of the organization of ideas, the rhetorical structures of sentences, the top-level structures of texts and knowledge or comprehension of the text in general. When the respondents managed to draw possible inferences about the text, then they subconsciously activated the formal schema in their minds. Acceptable inferences should result from a good reading skill and comprehension with adequate formal schema in mind about the texts.

Formal schema is regarding the knowledge of ‘form’ or ‘shape’ of the texts being read and the participants managed to determine that the text’s conventional pattern adhered to a fiction that they learnt in class. It is seen also as the knowledge of reading material, type or genre. The participants managed to realize the formal schema about the texts’ structures, its sentences organization, paragraphs and context. Therefore, they were able to determine the plot as written by the author and managed to read it with ease.

5.4 Overview of learners’ ability in constructing meaning

The study was able to discover the use of schema by L2 learners in constructing meaning of figurative expressions. Schema or background knowledge is very important for the learners to be able to construct meaning because it provides access to three types of existing knowledge which are language or linguistics, content and formal. All three schemata worked together to assist the learners in the construction of meaning. The meanings for five different expressions of metaphors, similes and personifications were able to be constructed based on the group’s existing schema. All three types of schema were proven to successfully assist the learners in trying to construct meaning of each type of figurative expressions.

Meanings were the main focus of the study thus the learners’ own interpretation was crucial in determining how they use the L2 to express what’s on their minds. Since the language in figurative expressions is always complex in styles and structures, it requires them to be imaginative and interpretative. This was seen from the way they had constructed meanings for each type of figurative expressions. Using their ability to write in L2, they managed to provide acceptable meanings in a simple form of language and structure.

Their existing knowledge of L2 grammar and form (language schema), the short story's plot and characters (content schema) as well as the texts' structure (formal schema) enabled these learners to use their writing skill to construct meanings out of figurative expressions with a more literal language form. This indicated that the learners were able to construct meaning in the L2 and had processed the meaning using their existing background knowledge.

Even though some of the given meanings were written in incorrect grammatical form and structure, it did not hinder them from giving meaningful interpretations of meaning. They were also dependent on their own ideas and opinion in order to write the meaning of any figurative expression with less reference to the provided texts for elaboration. This showed that even though the texts can give them some clues and access towards important message during reading action (regarding the short story in general), the learners did not use the provided content in their explanations. From this, it proved that they were able to utilize their own existing knowledge and understanding of the short story to construct meaning and proved that their background knowledge was activated for meaning constructions.

5.5 Activating schema to construct meaning of figurative expressions

The learners utilized their language, content and formal schema in the construction of meaning for the figurative expressions. In a reading process that deals with any genre of reading material, the plot, characters and events inside the storyline would trigger the readers' interpretation of ideas in absorbing the information taken from the reading to come up with certain meaning. This meaning is expected to occur when the readers' schema can

be linked with the text's content. So when the readers tried to figure out the meaning of figurative expressions in the texts, the plot made easy sense and this assisted them in constructing meaning. In meaning construction, readers need to refer to the text for clarification as well as to support their interpretation. The concept of schema theory activation according to Liu et. al (2010) is that learners are required to connect or link new things (the figurative expressions phrases) with known concept, past experience, or background knowledge in order to create comprehension as well as to construct meaning. This occurred in the activation of schemata among the learners.

5.5.1 Language schema activation

The language schema was activated when learners read the figurative expressions, identifying letters, words, and phrases of the figurative expressions. Initially, they needed to use this type of schema in order to proceed and link the new information to the known type. Liu et. al (2010) states that this schema refers to readers' mastery of reading material in terms of its linguistic form. Thus, when the participants read the text and while they were constructing meaning, they had to use this type of schema.

The participants learned L2 in class in various disciplines such as English lessons, literature as well as in Science and Mathematics. Therefore, it can be said that the learners already have had a rich exposure with the target language and it was sufficient enough for them to respond well to the worksheets. Since the text in the worksheets was in L2, the learners, in the process, were able to determine the phonological representation that each L2 word has. Speakers in the language are able to judge the meaning of certain lexicon by its sound. The phonological rules in L2, describe the possible English sound sequences (Foss and Hakes, 1978). Thus, if a learner can differentiate the sounds of each word correctly, he

can process the meaning of that lexicon. The knowledge of phonology also relates to the representation in mental lexicon. Following Chomsky and Halle (1968), words are also represented in mental lexicon based on their phonology (Foss and Hakes, 1978, p.26).

After learners can process the phonological representation that leads to a certain concept of word formation, they access their ‘mental dictionary’ (Foss and Hakes, 1978). In the study, learners defined some chosen words coming from each figurative expression for accessing their mental dictionary. During this process, they needed to find the correct meaning that suits the way the lexicon sounds in the mind. Here, their encyclopedic memory is activated. For instance, in the metaphor ‘*someone wishing a snowman a happy summer*’, each word has its denotation. The information about every word’s phonological code guides learners in searching their meaning (Foss and Hakes, 1978). Schema will then give a concept for each word in its classification. In the worksheet for instance, the learners used their schema to differentiate each word’s literal meaning especially “*wishing*” and “*snowman*”. Here they must process the particular words for literal meaning and later their use in the phrase as a metaphor, in unison with the rest of the other words for the figurative meaning. Hence, the meaning of such metaphor can be retrieved.

From knowledge of phonology, learners need to move to syntactical feature of the L2. It is the basic structure that governs the arrangement of lexicon in a figurative expression. Since language involves units that are larger than lexicon which namely, phrases and sentences, learners need to have a certain degree of familiarity over syntactical element in text. A figurative expression itself contains more than a single word. It always comes in a certain phrase or sentence. Therefore, its meaning depends on the order of words in a particular expression. In order to construct meaning, the syntactical feature of the

figurative expression is crucial. Learners are targeted to understand the feature to construct its meaning. In addition, the role of syntax is not just to determine between phonology and meanings but also to influence creative language use (Foss and Hakes, 1978, p.27).

5.5.2 Content schema activation

The content schema was activated when the situation schema (the reading material) and the background knowledge (pre-existing schema of learners) simultaneously worked together. If learners did not actively use the background knowledge, significant part of the reading process cannot take place (Gilakjani and Ahmadi, 2011, p.146). When they read the figurative expressions, participants were actually forming the mental picture or framework by combining letters and words in the same semantic field (Liu et. al, 2010, p.61). Then, they were also activating their background knowledge or the pre-existing schema that was stored in mind while reading and when discovering the existence of figurative expressions within the texts. They constructed or contributed more information within the meaning over the figurative expressions by using the ‘top-down’ processing where they confirmed or predicted the meaning based on a higher order, general schema (Carrell, 1983, p.82). The general schema can be seen as the world knowledge that these participants possessed. This is where they can select probable meaning based on the incoming data from text and linked it with their world knowledge. Here, the top-down processing is also called ‘conceptually-driven’ (Carrell, 1983, p.82).

More prior knowledge of the topic domain signals for better meaning interpretation. When learners possess adequate common sense and encyclopedic knowledge of the real world (Saeed, 2003), they can construct meaning faster. For example, in constructing the

meaning of personification, '*the machine went mad*', they need to use their encyclopedic knowledge of what "machine" and "mad" are. After, these words' literal denotation, learners will have to use their existing schema to reinterpret such statement figuratively. According to schema theory, learners interpret meaning that is guided by the fact that new input is mapped against compatible existing schema (Carrell, 1983, p.82). Consequently, the process of interpretation associates learners' existing schema regarding the compatibility of 'mad behaviour' as personified in the object which is the machine or typewriter.

5.5.3 Formal schema activation

The formal schema was activated when the learners exhibited the skill in mastering the logic structure and rhetoric knowledge in reading especially when the figurative expressions were found in text. This type of schema enables the learners in making prediction, interpretation and inference based on their understanding of the meaning constructed for the figurative expressions. The inference and interpretation could occur after a successful reading process. In the process, the function and use of figurative expressions written in the text must be comprehended subconsciously by the learners. In this study, the learners did not have much difficulty in understanding and realizing what the texts were all about. They were able to determine the use of figurative expression within the texts.

The short story 'QWERTYUIOP' by Vivien Alcock, is the latest addition in the secondary literature syllabus. It is written by an English author and uses a standard form of English language to create the storyline. When the learners managed to realize the details of the short story in terms of its rhetorical structures, genre and text structures as written by

the author, then it supports their own comprehension of how the writer organizes the storyline alongside the figurative expressions. Later, they were also able to make inferences. From their own inferences, the functions of each figurative expression within texts as well as their overview of what the texts were all about were evident. It was clear that the formal schema was activated during the reading.

5.6 Roles of schema in constructing meaning

Aside from being a component of psychological process in language production, schema also provides functional roles in the construction of meaning for the figurative expressions in the study. Without the activation of schema, the process of assimilating new information from texts, thinking of possible meaning using background knowledge as well as constructing meaning of figurative expressions might be difficult especially when learners are reading as well as producing meaning in L2.

Shan (2008, p.105), asserts that in schema theory, comprehending a text is an interaction between the learners' own background knowledge and the text. While Rumelhart (1980) states that schema theory is about how knowledge is mentally represented in mind and used (Li, Wu and Wang, 2007, p.18). From here, comprehension from the text being read becomes the representational knowledge in mind and when learners start to construct meaning in written form it is highlighted as the use of that particular knowledge. This means that background knowledge not only helps in building understanding between participants and the reading text; it is also used for language learning. In the process of constructing meaning of the figurative expressions, it can be seen as a form of language learning too. During this learning phase, learners are required to use their schema. Therefore, just by having appropriate schema in mind is not enough because

learners must activate it at proper times (Carrol, 2008, p.176) when reading a text. It also gives a foundation to build meaning as seen through the way the participants constructed their ideas for the figurative expressions' meaning.

Moreover, the participants' schema can give guidance to answer very subjective questions such as those found in the worksheets for this study. It is because the schema direct the learners to respond according to what they infer and interpret based on their own knowledge of the short story. The learners contribute information based on their understanding which is dependent on their schema (Gilakjani and Ahmadi, 2011, p.144). Since a text itself does not carry meaning, the participants as readers bring information, knowledge, emotion and culture that are schemata to the texts (Gilakjani and Ahmadi, 2011, p.144). Here, their schema will guide their skill in order to construct meaning for the figurative expressions.

According to schema theory, a text does not really have meaning all by itself until the learners as the readers read it (Huang, 2009, p.139). Teaching the meaning of specific words and phrases (for example the figurative expressions) does not assist the learners in deciphering texts (Landry, 2002). It is imperative for the learners to use their schema to self-access meaning discovery. The text can only provide a basis for the learners to retrieve any meaning that is from previously acquired knowledge. Since literary texts added a level of complexity (Menon, 2009, p.18), it provides a certain access for challenging the schema of the readers in using the L2. When they had read the short story previously, it enabled meaning construction process because their existing knowledge had helped to identify the meaning with or without referring to texts read. This also enabled them to draw inferences and conclusions.

Schema also shapes perception (Grow, 1996) when learners use the background knowledge to link with the texts' content. During reading the texts, it provides a visual meaning among the readers. Thus, language schema is activated at first as this schema enables them to perceive meaning. Being the foundation of the other two schemata (Liu, Wu and Wang, 2007, p.18), readers are targeted to use their linguistic knowledge in order to construct meaningful interpretation for the figurative expressions found in the texts. Here, their perception is widely triggered. Their perception is also based on their comprehension. Without the linguistic schema, readers might not be able to decode and comprehend the texts (Liu et.al, 2007, p.19). When they manage to relate the visualization of the happenings inside the text with their own schema, they can guess the meaning in mind and uses their L2 writing skill to deliver their thought through meaning construction.

Gilakjani and Ahmadi (2011, p.142) believes that only after the participants' schema is activated, then the learners will be able to know the meaning because it should fit into the background knowledge that they already possessed. Meaning cannot be constructed through literal interpretation of texts, but by reading between the lines. Hence, if a reader does not have sufficient background knowledge, it would hamper or totally inhibit the process of constructing meaning because meaning should be discovered between the lines of texts.

With schema possession, participants were able to make inferences and provide informative meaning from the texts. As Landry (2002) states that if they do not possess proper schema (language, content and formal form of knowledge) and being unable to activate it, this can lead to inaccurate constructs and inferences. The participants' schema

must be used properly starting from reading the first word given in the text until writing down any constructed meaning on paper. They are also required to infer between the lines to explain what a figurative expression means as well as from what they acquired during the text reading. This is when they actually absorb new input from reading and related it with their background knowledge to make inferences.

5.7 Conclusions

The participants' background knowledge is very crucial in constructing meaning. It is mandatory because it enables them to make meaning interpretation based on what they already knew and learnt from the short story. They managed to express what they knew based on their existing knowledge. Without the background knowledge, it would be impossible for them to construct meaning. All three types of schema are important in helping the participants to use their L2 knowledge when constructing meaning of the figurative expressions. Regardless of what type the figurative expression is, background knowledge is essential to enable meaning construction.

The language schema enabled them to use the L2 accordingly. Even though they were keen to use simple sentences in constructing meaning, it was acceptable because it reflected their current level of proficiency and were still learning the L2 in grammar lessons. Their ability to interpret meaning through simple sentence structures also showed that they had developing linguistic knowledge. When they were asked to define meaning at word level, it challenged their language schema to be activated and to identify meaning appropriately at vocabulary stage. This is usually the beginning of meaning construction in L2 where identifying word meaning is important before moving to sentence construction.

The writing skill is also paramount under language schema activation. Without this skill, meaning cannot be produced physically and learning the meaning is impossible. When the participants managed to write meaning, it reflects their current L2 proficiency in writing skill and ability to put their meaning interpretation on paper.

Content schema should be the central focus in meaning construction. Without this schema type, learners might write nonsensical output. With the background knowledge of the story content, idea, and storyline, it helps the learners to focus what they want to write. It is very important because it also reflects the learners' intelligence. When they acquire adequate knowledge of the storyline, they will be able to construct meaning. Sometimes, when they did not refer to context, their prior knowledge will take place. Hence, their personal view of certain interpretation of figurative expression could be seen through writing. A student who acquires sufficient world knowledge, experiences, perceptions, ideologies and personal judgment will find it easy to construct meaning of the figurative expressions.

When the participants read the text, their formal schema must be activated while reading. It is about how the learners can decipher the meaning based on what a text provides. It is also based on their understanding of the textual organization, rhetorical structure, words, arrangement of storyline and how the author expresses the use of figurative expression in context. The participants must be able to make inference after reading a text so as to reflect their ability to comprehend the message that the author tried to convey. When they successfully determined the purpose of the figurative expressions being used within context, it showed that they understood why such literary language form was used in text. Inferences that the participants made also were influenced by the way they

comprehended the text's structure and coherence. Formal schema might be the least important in constructing meaning through writing as compared to both language (or linguistic) and content schema but it is rather important during reading the text. It involves an abstract way of how a learner can decode meaning based on what he or she reads. After understanding the textual organization, its rhetorical structure, storyline and the way the author develops the ideas within context, a learner then can make meaningful inference.

All three types of schema namely, language (or linguistic), content and formal are interrelated. They are very important to be used when constructing meaning of the figurative expressions found from the short story. Without the three types of schema, meaning construction is impossible. Learners must use each type to write their interpretation and to express their knowledge.

CHAPTER 6

CONCLUSION

6.0 Introduction

The study managed to answer the questions on the meanings constructed by the learners for the figurative expressions found from the short story. The L2 learners were able to construct meaning according to their background knowledge or schemata. Five expressions of metaphors, similes and personifications were studied through the construction of their meanings. Each learner had constructed the meaning for each type differently. Even though some of the learners wrote the meanings in grammatically incorrect sentences, meaningful units conveying meanings still emerged.

6.1 Conclusive insights

The study reveals the ability of the 30 Form 4 Science students in constructing meaning according to their schemata. Their background knowledge is essential in interpreting meanings for the figurative expressions found from the ‘QWERTYUIOP’ short story.

They used vocabulary and sentence knowledge to define the meaning based on their ability in using the L2 to represent what they thought. The writing skill was also based on their proficiency level and was shown through the written meanings under language

schema. Both background knowledge and the content of the story were also used in the meaning constructions. It was seen from the figurative expressions' interpretations. The background knowledge was utilized when the learners did not refer to textual content in the interpretations that they rendered. What they wrote were actually their meaning representations according to the types of figurative expressions namely metaphors, personifications and similes.

The Form 4 learners managed to comprehend the texts that contain the figurative expressions. It was evident from the inferences made after reading the texts. This also showed that they comprehended the textual coherence and form as suggested by formal schema.

This group of Form 4 learners was studying English language in SMK Pasir Putih Tawau, Sabah with a standardized Form 4 English language curriculum. Their knowledge of L2 was still developing and this was seen from the way they constructed meaning for the figurative expressions. The occurrence of similar meaning patterns in the way they constructed the meanings, further characterized this case study of meaning constructions. The particular patterns occurred because the students studied the same short story in class using the same text, possessed the same grammatical knowledge that they learned together, used their L2 knowledge in writing based on their proficiency level, learned the literature component together in class, and also learned the literature component under the same syllabus.

The activation of schema started from reading the first word in the figurative expressions. Constructing meaning is also a form of language learning which uses the learners' cognition. Schema is necessary in learners' cognition in the aspects of constructing meaning at word level, in sentence formations, making interpretation and inference. It also helps towards achieving comprehension among the learners. Moreover, schema and meaning are interrelated in L2 learning through the meaning construction of the figurative expressions.

The group of learners managed to response appropriately following the questions of constructing meanings on metaphors, personification and similes. Each subject managed to write distinct meaning interpretation and within the meaning constructed, the use of L2 was related to their background knowledge and pre-existing schemata. Without the utilization of their own schema, meaning cannot be constructed or even processed since the activation of schema should start once the learner reads the very first word found from any of the figurative expressions. Using literary language in the writing of meaning was a challenge as the learners were encouraged to read and interpret beyond the lines. The use of schema made it possible for their memory to process the L2 to form meaningful phrases in the target language.

Interpretation was also a very essential strategy in the production of meaning for each of the figurative expressions. The literary language found within the expressions required the learners to read beyond the lines. The use of L2 in the meaning construction is very challenging. For an L2 learner, to develop a proper meaning over the figurative

expressions' concept, form, structure and overall literary meaning is very dependent on their comprehension based on the texts. Learners needed to interpret and make instances in order to clarify their own judgment or point of views in shaping the meaning regardless of whether or not the expression was in a text or existed outside the text. The text in this study provided an adequate and visible context for the figurative expressions' meaning. The meanings came in various L2 structures and form and from there, it brought to light the output of all three schema in use.

It is important to note that background knowledge or schema really plays a very essential role in the meaning construction of the figurative expressions. Learners might not be able to define the meaning without the activation of schemata or prior knowledge in the form of language, content and formal schema. Even though the meaning was clearly influenced by the text when the figurative expressions were found in a provided context, sometimes there were some meaning constructions which are still based on the learners' own opinion that proved their use of prior knowledge. Of course, the text obviously cannot be avoided totally as it assisted the learners in constructing the desired meaning.

The roles of schema theory are definitely beneficial. Schema provides the learners with an immediate knowledge platform in order to comprehend the meaning of the figurative expressions. With the background knowledge, learners were able to define and construct meaning without any given text to support their argument and it also assisted them in linking the new knowledge with the old ones. Comprehension of the meaning that they constructed also was influenced by the schemata of the learners because it gives a

mental picture or concept for constructing meaning for the figurative expressions. The schema of the learners also shaped their perception and interpretation of meaning. Since the literary language is more on non-literal variety of language use, the learners' schema is focused on a more literary language direction. In the process of language production too, schema theory gives an impact in the overall writing process. Schema helps in comprehending the concept of meaning production and its activation creates possibility among the learners in deciphering more than the literal meaning of a word. Schema and meaning are interrelated whereby within the mind of a learner, it should be the question of what sense does a word make that must be counted in order to produce a meaningful language.

6.2 Future research suggestions

Meaning constructions in this particular study was targeted on figurative expressions coming from a literary prose. It would be exciting if future research can adapt meaning constructions based on non-fiction texts. Sometimes, there are figurative language forms that exist within a non-fiction text and learners should know how to construct their meanings following the context of its use. The convention of figurative language form might be different when it is written in a non-fiction text but to study the way L2 learners interpret meanings based on their background knowledge should employ the same schema theory.

Schema is very crucial in reading comprehension especially when learners have to read texts in order to draw their own opinions or responses. A study of applying the prior knowledge in writing a text summary after reading an expository text can be done. Applying the schema to find out what the learners can write based on their background ideas and understanding of a text's storyline can provide insights on how they shape comprehension. By using their own schema, more focus can be given towards the learner's language development.

Language schema can be targeted more in-depth in a study of examining the way L2 learners use their writing skills in sentence formations too. Within the sentences, meaning, story content and vocabulary knowledge can be extracted to show the learner's use of the target language. It also could give insights on how far the L2 is mastered after reading a particular text. The schema theory can be adapted as it should be the main theory of language construction among the learners because it adheres to the learner's own set of prior knowledge and thinking. Where language is concerned, their language schema must be the central focus first. This would enhance their linguistic ability too in language development.

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INSTRUMENTATION A:

Worksheets for meaning constructions for metaphors

Worksheet 1: METAPHOR

Read the excerpt below and answer the questions that follow:

“Be positive,” Mrs. Price told her departing students, as she shook them by the hand in turn. “Go out into the world and win! I have every confidence in you.”

When she came to the last student, however, her confidence suddenly evaporated. She looked at Lucy Beck, and sighed.

“Good luck my dear,” She said kindly, but rather in the tone of voice of **someone wishing a snowman a happy summer**.

(QWERTYUIOP, p9)

Questions:

1. What do the following words mean?

1.1 wishing:

1.2 snowman:

2. What is your understanding of the phrase “someone wishing a snowman a happy summer”?

3. Based on the excerpt above, what do you think is the meaning of “someone wishing a snowman a happy summer”?

4. What does the author try to say in the excerpt above?

5. Why do you think the author uses the phrase “someone wishing a snowman a happy summer ” in the excerpt?

Worksheet 2: METAPHOR

Read the excerpt below and answer the questions that follow:

Lucy wanted a job. More than anyone, more than anything, she wanted a job. She was tired of being poor. She was fed up with macaroni cheese and baked beans. She was sick of second-hand clothes.

“We are **jumbles of sailors on the rough sea of life**,” her mother would say. Lucy loved her mother, but could not help wishing she would sometimes lose her temper. Shout. Scream.

(QWERTYUIOP, p9)

Questions:

1. What do the following words mean?
 - 1.1 sailors:
 - 1.2 rough:
 - 1.3 life:
2. What is your understanding of the phrase “jumbles of sailors on the rough sea of life”?
3. Based on the excerpt above, what do you think is the meaning of “jumbles of sailors on the rough sea of life”?
4. What does the author try to say in the excerpt above?
5. Why do you think the author uses the phrase “jumbles of sailors on the rough sea of life” in the excerpt?

Worksheet 3: METAPHOR

Read the excerpt below and answer the questions that follow:

Ross and Bannister was a small firm, with a factory just outside the town, making cushions and duvets; and an office in the High Street. On Monday morning, at ten to nine, the door to his office was shut and locked.

She was early. She smoothed down her **windy hair**, and waited.

At five past nine, an elderly man, with small dark eyes like currants and thick icing of white hair, came hobbling up the stairs.

(QWERTYUIOP, p12)

Questions:

1. What do the following words mean?
 - 1.1 windy:
 - 1.2 hair:
2. What is your understanding of the phrase “windy hair”?
3. Based on the excerpt above, what do you think is the meaning of “windy hair”?
4. What does the author try to say in the excerpt above?
5. Why do you think the author uses the phrase “windy hair” in the excerpt?

Worksheet 4: METAPHOR

Read the excerpt below and answer the questions that follow:

Lucy thought for a moment, then said, "Who was Miss Broome?"
He beamed at her approvingly: "You catch on quick, I'll say that for you. In fact, you're not the timid mouse you look, Miss Beck. You're right little lion. Need to be, if you're going to take on Miss Broome. **Tough old devil**, she was."

"Tell me about her," Lucy said, as they sat over their tea.

(QWERTYUIOP, p25)

Questions:

1. What do the following words mean?
 - 1.1 tough :
 - 1.2 devil :
2. What is your understanding of the phrase "tough old devil"?
3. Based on the excerpt above, what do you think is the meaning of "tough old devil"?
4. What does the author try to say in the excerpt above?
5. Why do you think the author uses the phrase "tough old devil" in the excerpt?

Worksheet 5: METAPHOR

Read the excerpt and answer the questions that follow:

Lucy Beck was young and small and mouse-colored, easily overlooked. She had a lonely 'O' level and a **typing speed that could make a tortoise laugh**.

"Whoever will want to employ me?" she had asked Mrs Price once, and Mrs Price had been at a loss to answer.

Lucy wanted a job. More than anyone, more than anything, she wanted a job.

(QWERTYUIOP, p9)

Questions:

1. What do the following words mean?

1.1 speed:

1.2 laugh:

2. What is your understanding of the phrase "a typing speed that could make a tortoise laugh"?

3. Based on the excerpt above, what do you think is the meaning of "a typing speed that could make a tortoise laugh"?

4. What does the author try to say in the excerpt above?

5. Why do you think the author uses the phrase "a typing speed that could make a tortoise laugh" in the excerpt?

INSTRUMENTATION B:

Worksheets for meaning constructions for personification

Worksheet 1: PERSONIFICATIONS

Read the excerpt below and answer the questions that follow:

Lucy hesitated. She did not know quite how to reply to this. In the end she typed:

How do you do? I am Miss Beck.

GO AWAY, MISS BECK.

Why should I?

I AM SECRETARY HERE, it stated, this time in red letters.

No, you' re not! I am! Lucy typed angrily.

The machine went mad.

QWERTYUIOP" / @ Q U E R T Y U I O P &()*QWERTYUIOP!, it screamed,
shaking
and snapping its keys like castanets.

(QWERTYUIOP, p20)

Questions:

1. What do the following words mean?

1.1 machine:

1.2 mad:

2. What is your understanding of the phrase "the machine went mad"?

3. Based on the excerpt above, what do you think is the meaning of "the machine went mad"?

4. What does the author try to say in the excerpt above?

5. Why do you think the author uses the phrase "the machine went mad" in the excerpt?

Worksheet 2: PERSONIFICATION

Read the excerpt below and answer the questions that follow:

The machine was silent. Lucy waited, but it said nothing more.
So she typed:

Goodbye Miss Broome. Best of luck in your new job,

Yours sincerely,

Lucy Beck, Secretary.

She folded the finished letter into a paper dart and sent it sailing out the window.

The wind caught it and carried it away.

(QWERTYUIOP, p30)

Questions:

1. What do the following words mean?

1.1 caught:

1.2 carried:

2. What is your understanding of the phrase “The wind caught it and carried it away”?

3. Based on the excerpt above, what do you think is the meaning of “The wind caught it and carried it away”?

4. What does the author try to say in the excerpt above?

5. Why do you think the author uses the phrase “The wind caught it and carried it away” in the excerpt?

Worksheet 3: PERSONIFICATION

Read the excerpt below and answer the questions that follow:

Liquid paper, the things they invent! And if that runs out, cross out the mistakes with a black pen-see I've put one in your tray. Nice and thick it is. That's should keep her quiet."

"I don't make mistakes," Lucy said; then **honesty compelled her to add**, "well, not very many. I've been trained. I've got a diploma."

"Yes. Yes my dear, so they all had," he said sadly, and left.

(QWERTYUIOP, p14)

Questions:

1. What do the following words mean?

1.1 honesty:

1.2 compelled:

2. What is your understanding of the phrase "honesty compelled her to add"?

3. Based on the excerpt above, what do you think is the meaning of "honesty compelled her to add"?

4. What does the author try to say in the excerpt above?

5. Why do you think the author uses the phrase "honesty compelled her to add" in the excerpt?

Worksheet 4: PERSONIFICATION

Read the excerpt below and answer the questions that follow:

She was a touch-typist. She did not need to look at the keys. Her fingers kept up their slow, steady rhythm, **while her eyes dreamed round the office**, out of the window, down into the sunny street.

“...our new line of Sunburst cushions in yellow, orange and pink,” came Mr Ross’s voice.

There was something odd! A sudden wrongness felt by her fingers, a tingling, an icy prickling..

(QWERTYUIOP, p16)

Questions:

1. What do the following words mean?

1.1 dreamed:

1.2 office:

2. What is your understanding of the phrase “while her eyes dreamed round the office”?

3. Based on the excerpt above, what do you think is the meaning of “while her eyes dreamed round the office”?

4. What does the author try to say in the excerpt above?

5. Why do you think the author uses the phrase “while her eyes dreamed round the office”?

Worksheet 5: PERSONIFICATION

Read the excerpt below and answer the questions that follow:

She snatched her fingers away and stared at the typewriter. **It hummed back at her innocently.** What was wrong? There was something...Her glance fell on the uncompleted letter.

Dear Sirs,

I am pleased to inform you that QWERTYUIOP and Bannister' s have introduced a new QWERTYUIOP of Sunburts cushions in QWERTYUIOP, orange and QWERTYUIOP...

(QWERTYUIOP, p16)

Questions:

1. What do the following words mean?

1.1 hummed:

1.2 innocently:

2. What is your understanding of the phrase "it hummed back at her innocently"?

3. Based on the excerpt above, what do you think is the meaning of "it hummed back at her innocently"?

4. What does the author try to say in the excerpt above?

5. Why do you think the author uses the phrase "it hummed back at her innocently" in the excerpt?

INSTRUMENTATION C:

Worksheets for meaning constructions for simile

Worksheet 1: SIMILE

Read the excerpt and answer the questions that follow:

Lucy typed quickly:

Are you from outer space?

The typewriter rocked, as if with laughter, its keys **clicking like badly fitting false teeth**.

IDIOT, it wrote.

Who are you? Lucy typed.

Miss Broome, it answered.

Lucy hesitated. She did not know quite how to reply to this.

(*QWERTYUIOP*, p20)

Questions:

1. What do the following words mean?

1.1 clicking :

1.2 false teeth :

2. What is your understanding of the phrase “clicking like badly fitting false teeth”?

3. Based on the excerpt above, what do you think is the meaning of “clicking like badly fitting false teeth”?

4. What does the author try to say in the excerpt above?

5. Why do you think the author uses the phrase “clicking like badly fitting false teeth ” in the excerpt?

Worksheet 2: SIMILE

Read the excerpt and answer the questions that follow:

“You’re going?” Lucy asked, surprised.
“yes, my girl. I’ve errands to do. Not frightened of holding the fort on your own are you?”
“No, but...”
“You can take a telephone message without getting the names muddled, can’t you?”
“Yes, of course.”
“Nothing else to it, is there? **No need to look like a frightened mouse.**”
“I’m not!”

(QWERTYUIOP, p13)

Questions:

1. What do the following words mean?
 - 1.1 to look :
 - 1.2 frightened :
2. What is your understanding of the phrase “no need to look like a frightened mouse”?
3. Based on the excerpt above, what do you think is the meaning of “no need to look like a frightened mouse”?
4. What does the author try to say in the excerpt above?
5. Why do you think the author uses the phrase “no need to look like a frightened mouse” in the excerpt?

Worksheet 3: SIMILE

Read the excerpt and answer the questions that follow:

Anything you want, just ask old Harry. Mr Ross is down at the factory in the morning, but he's left you plenty of work to be getting on with." He pointed to a pile of tapes on the desk. "Letters to be typed, those are. He got behindhand, with the last girl leaving so quick. Left the same day she came. **Shot off like a scalded cat!**"

(QWERTYUIOP, p13)

Questions:

1. What do the following words mean?
 - 1.1 shot off :
 - 1.2 scalded :
2. What is your understanding of the phrase "shot off like a scalded cat"?
3. Based on the excerpt above, what do you think is the meaning of "shot off like a scalded cat"?
4. What does the author try to say in the excerpt above?
5. Why do you think the author uses the phrase "shot off like a scalded cat" in the excerpt?

Worksheet 4: SIMILE

Read the excerpt and answer the questions that follow:

Then she took the cap off the bottle of correcting fluid.
For an hour, she battled with the machine. As fast as QWERTYUIOPs unwanted capitals appeared, she attacked with a loaded brush. The **white fluid ran down the typing paper like melting ice-cream**, and dripped thickly into the depths of the typewriter.

YOU'RE DROWNING ME, it complained pathetically, and she swiped at the words with her brush.

(QWERTYUIOP, p22)

Questions:

1. What do the following words mean?
 - 1.1 white fluid :
 - 1.2 melting :
2. What is your understanding of the phrase “white fluid ran down the typing paper like melting ice-cream”?
3. Based on the excerpt above, what do you think is the meaning of “white fluid ran down the typing paper like melting ice-cream.”?
4. What does the author try to say in the excerpt above?
5. Why do you think the author uses the phrase “white fluid ran down the typing paper like melting ice-cream” in the excerpt?

Worksheet 5: SIMILE

Read the excerpt and answer the questions that follow:

“None of your touch-typing for her! Every letter she stared in the face like it was a criminal and she the judge. You can’t wonder she hates you young girls, with **your fingers flying over the keys like white butterflies**, and your eyes gazing out into the sunshine. They gave her the push, you know.”

“After forty-three years?” Lucy said shocked into sympathy.

(QWERTYUIOP, p24)

Questions:

1. What do the following words mean?
 - 1.1 flying over :
 - 1.2 butterflies :
2. What is your understanding of the phrase “your fingers flying over the keys like white butterflies”?
3. Based on the excerpt above, what do you think is the meaning of “your fingers flying over the keys like white butterflies”?
4. What does the author try to say in the excerpt above?
5. Why do you think the author uses the phrase “your fingers flying over the keys like white butterflies” in the excerpt?

INSTRUMENTATION D:

Open-ended questionnaire for eliciting participants' opinions

Questions for finding out the factors that influence the participants' schema in constructing meaning through their own opinions.

Q1: What was the short story "QWERTYUIOP" all about?

Q2: What information came to your mind when you read the texts from the worksheets?

Q3: What do you know about the texts from the worksheets that you read?

Q4: How can you understand the sentences written in the text?

Q5: Why do you need to read the short story at first place?

Q6: Why were the texts in the worksheets important to be read?

Q7: How can the texts help you in constructing the figurative expressions' meaning?

Q8: What are the importances of reading the texts?

Q9: Can you construct meaning without any knowledge of the story at all? Why?

Q10: What must you understand before constructing the meanings for metaphor, simile and personifications?

APPENDIX A: Letter from the Education Ministry for the approval of undergoing research at school



BAHAGIAN PERANCANGAN DAN PENYELIDIKAN DASAR PENDIDIKAN
KEMENTERIAN PELAJARAN MALAYSIA
ARAS 1-4, BLOK E-8
KOMPLEKS KERAJAAN PARCEL E
PUSAT PENTADBIRAN KERAJAAN PERSEKUTUAN
62604 PUTRAJAYA.

Telefon : 03-88846591
Faks : 03-88846579

Ruj. Kami : KP(BPPDP)603/5/JLD. 12(182)
Tarikh : 17 Januari 2013

Royzal Bin Tami
D-4-8, Blok D, Perumahan Pantai Permai
Jalan Pantai 1, Pantai Dalam
59200 Kuala Lumpur

Kelulusan Khas Untuk Menjalankan Kajian Di Sekolah, Institut Perguruan, Jabatan Pelajaran Negeri Dan Bahagian-bahagian Di Bawah Kementerian Pelajaran Malaysia

Adalah saya dengan hormatnya diarah memaklumkan bahawa permohonan tuan/puan untuk menjalankan kajian bertajuk :

"Analysis On The Construction Of Meaning Of Metaphors, Similes and Personifications From The Short Story, Qwertyuiop" diluluskan.

2. Kelulusan ini adalah berdasarkan kepada cadangan penyelidikan dan instrumen kajian yang tuan/puan kemukakan ke Bahagian ini. **Kebenaran bagi menggunakan sampel kajian perlu diperolehi dari Ketua Bahagian/Pengarah Pelajaran Negeri yang berkenaan.**

3. Sila tuan/puan kemukakan ke Bahagian ini senaskhah laporan akhir kajian/laporan dalam bentuk elektronik berformat Pdf di dalam CD bersama naskhah *hardcopy* setelah selesai kelak. Tuan/Puan juga diingatkan supaya **mendapat kebenaran terlebih dahulu** daripada Bahagian ini sekiranya sebahagian atau sepenuhnya dapatan kajian tersebut hendak dibentangkan di mana-mana forum atau seminar atau diumumkan kepada media massa.

Sekian untuk makluman dan tindakan tuan/puan selanjutnya. Terima kasih.

"BERKHIDMAT UNTUK NEGARA"

Saya yang menurut perintah,


(Dr ZABAH BIN DARUS)

Ketua Sektor
Sektor Penyelidikan dan Penilaian
b.p. Pengarah
Bahagian Perancangan dan Penyelidikan Dasar Pendidikan
Kementerian Pelajaran Malaysia



Royzal Tami / SMK PASIR PUTIH
019-8738975

APPENDIX B: Letter of Sabah State's Schools Administration's permission for undergoing research at secondary school

4- 2-13: 9:29AM:

:088224585

1/ 1



JABATAN PELAJARAN NEGERI SABAH
SEKTOR PENGURUSAN SEKOLAH
TINGKAT 1, BLOK C, BANGUNAN KWSP
88000 KOTA KINABALU
Pejabat Pengarah : 088-252224, Pejabat Am (SPS) 088-251720 / 251721,
Faks : 088-224585



Rujukan: JP (SB)/700/7/03 Jld. 28
Tarikh : 29 Januari 2013

Royzal Bin Tami
SMK Pasir Putih Tawau
Peti Surat 1932
91044 Tawau, Sabah

Tuan,

KELULUSAN UNTUK MENJALANKAN KAJIAN DI SEKOLAH, INSTITUT PERGURUAN, JABATAN PELAJARAN NEGERI DAN BAHAGIAN-BAHAGIAN DI BAWAH KEMENTERIAN PELAJARAN MALAYSIA

Saya adalah diarah merujuk surat tuan mengenai perkara di atas

2. Sukacita dimaklumkan bahawa Jabatan Pelajaran Negeri Sabah tiada halangan bagi pihak tuan menjalankan kajian bertajuk: "Analysis On The Construction Of Meaning Of Metaphors, Similes And Personifications From The Short Story, Qwertyuiop" seperti dalam surat Kementerian Pelajaran Malaysia. Walau bagaimanapun ianya tertakluk kepada syarat-syarat berikut:

- 2.1 Berhubung dan berbincang dengan pentadbir sekolah tentang pelaksanaan/ perjalanan kajian tersebut.
- 2.2 Penyertaan warga pendidik dan murid-murid dalam kajian adalah sukarela.
- 2.3 Proses pengajaran dan pembelajaran atau pelaksanaan aktiviti sekolah tidak terganggu atau terjejas semasa kajian dijalankan.
- 2.4 Tuan tidak dibenarkan menjalankan aktiviti di kelas-kelas peperiksaan awam sekolah.
- 2.5 Sebarang data / maklumat serta dapatan kajian hanyalah untuk memenuhi syarat-syarat kursus pengajian sahaja
- 2.6 Sila tuan kemukakan ke sektor ini senaskah laporan akhir kajian setelah selesai kelak sebagai rujukan

Sekian, terima kasih.

"BERKHIDMAT UNTUK NEGARA"

Saya yang menurut perintah,

{ RAISIN BIN SAIDIN }
Ketua Sektor
Sektor Pengurusan Sekolah
Jabatan Pelajaran Negeri Sabah
b.p. Pengarah Jabatan Pelajaran Negeri Sabah

s.k 1. Pendaftar Institusi Pendidikan dan Guru,
Jabatan Pelajaran Negeri Sabah

Diterima Pada : 5.1.2013

- ☐ Sila Menuntut Elaun Perjalanan.
- ☐ Sila Hadir.
- ☐ Sila Berbincang.
- ☐ Sila Semak Dan Lengkapkan.
- ☐ Sila Sediakan.
- ☒ Bagi Tindakan *PAI*

(Sila catatkan nombor rujukan apabila berurusan dengan kami)

JANGAN TERJERUMUS KE DALAM PERANGKAP DADAH

Web: www.moe.gov.my/jpnssabah

(Signature)
PENGETUA
SMK Pasir Putih, Tawau.

**APPENDIX C: Letter of research permission by the Faculty of Languages and Linguistics,
University of Malaya**



UM.T/606/01(a)
8 Januari 2013

KEPADA SESIAPA YANG BERKENAAN

Tuan/Puan,

**PENYELIDIKAN CALON IJAZAH SARJANA BAHASA INGGERIS SEBAGAI
BAHASA KEDUA, FAKULTI BAHASA DAN LINGUISTIK, UNIVERSITI MALAYA**

Dengan ini saya mengesahkan bahawa **Royzal b Tami (TGB110010)** adalah calon Ijazah Sarjana Bahasa Inggeris sebagai Bahasa Kedua, di Fakulti Bahasa dan Linguistik, Universiti Malaya, mulai semester II sesi 2011/2012.

Beliau kini sedang menjalankan penyelidikan untuk penulisan disertasi sebagai memenuhi keperluan program. Oleh yang demikian beliau memohon kebenaran menjalankan soal selidik, pemerhatian serta wawancara di tempat Tuan/Puan untuk mengumpul data berkaitan dengan penyelidikannya. Kami menghormati dan memahami bahawa kebenaran ini adalah tertakluk kepada pertimbangan dan budi bicara pihak Tuan/Puan.

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Yang benar,

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